

CEREBUS



portfoliana



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Aardvark-Vanaheim Publishing, Kitchener Ontario

CEREBUS

PORTFOLIANA

VOLUME ONE

REGENCY PRESS LIMITED

TEST • MEALCA • TANSUBAL

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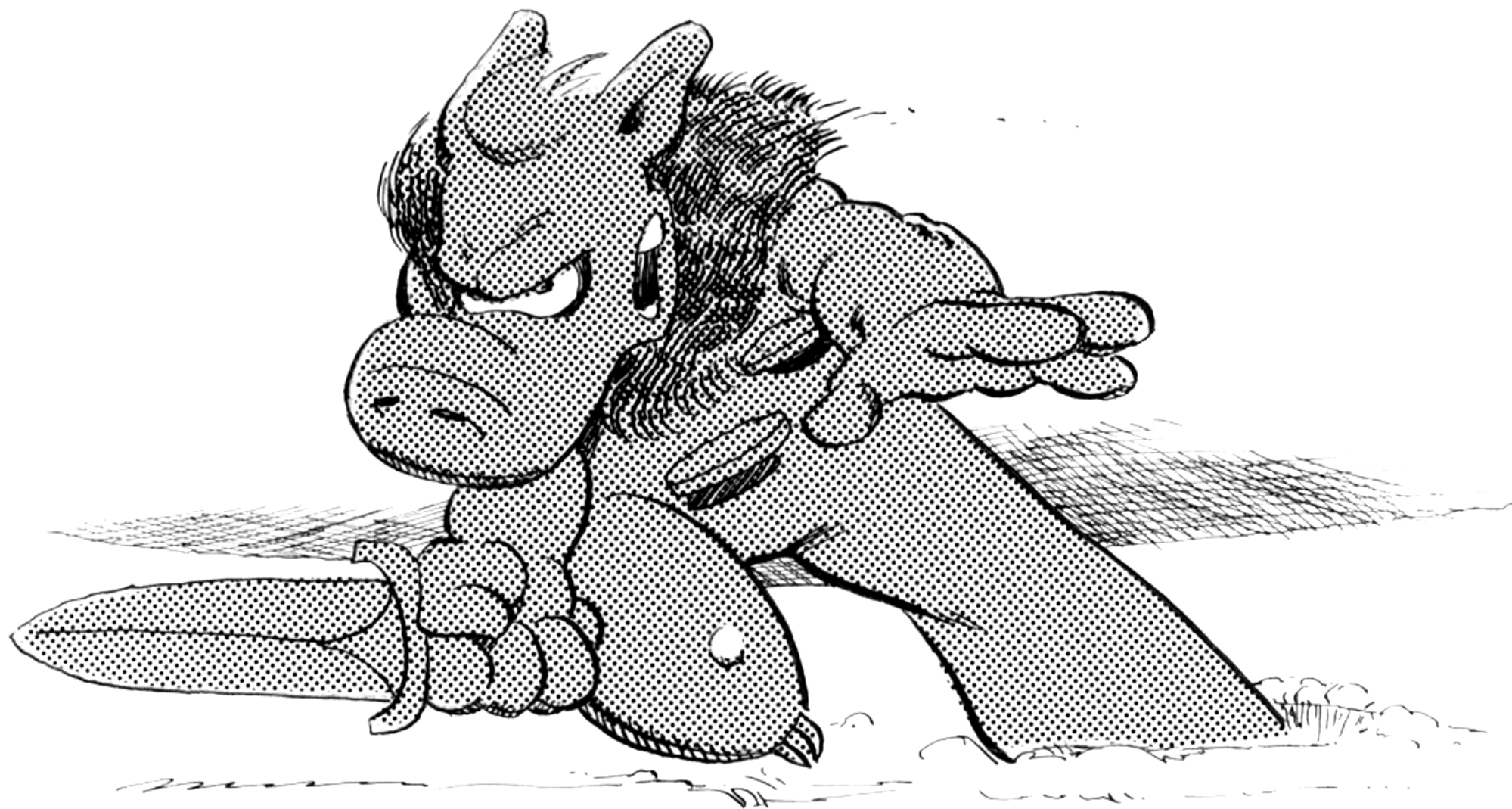
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FIRST EDITION

APRIL 2026

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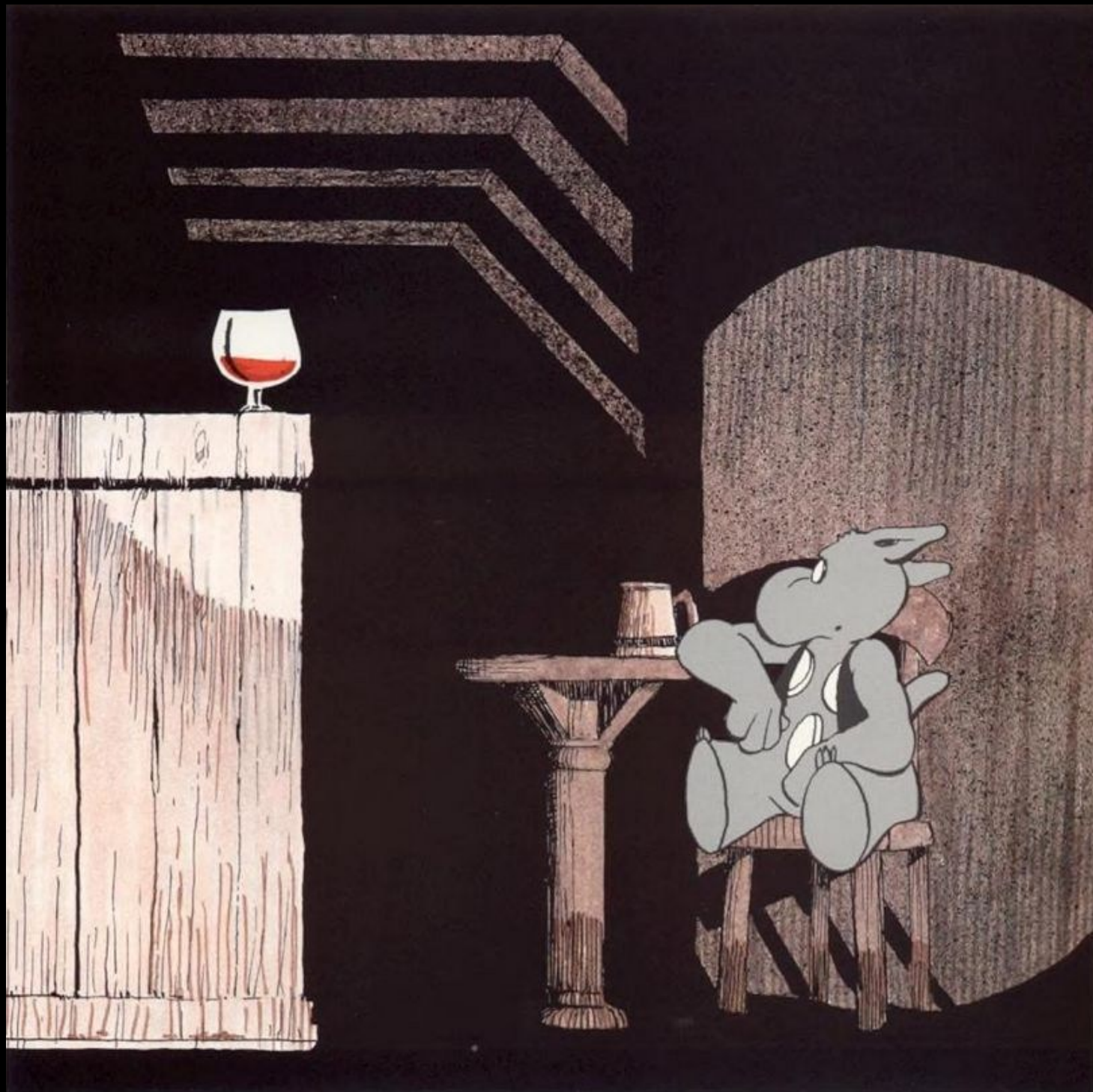
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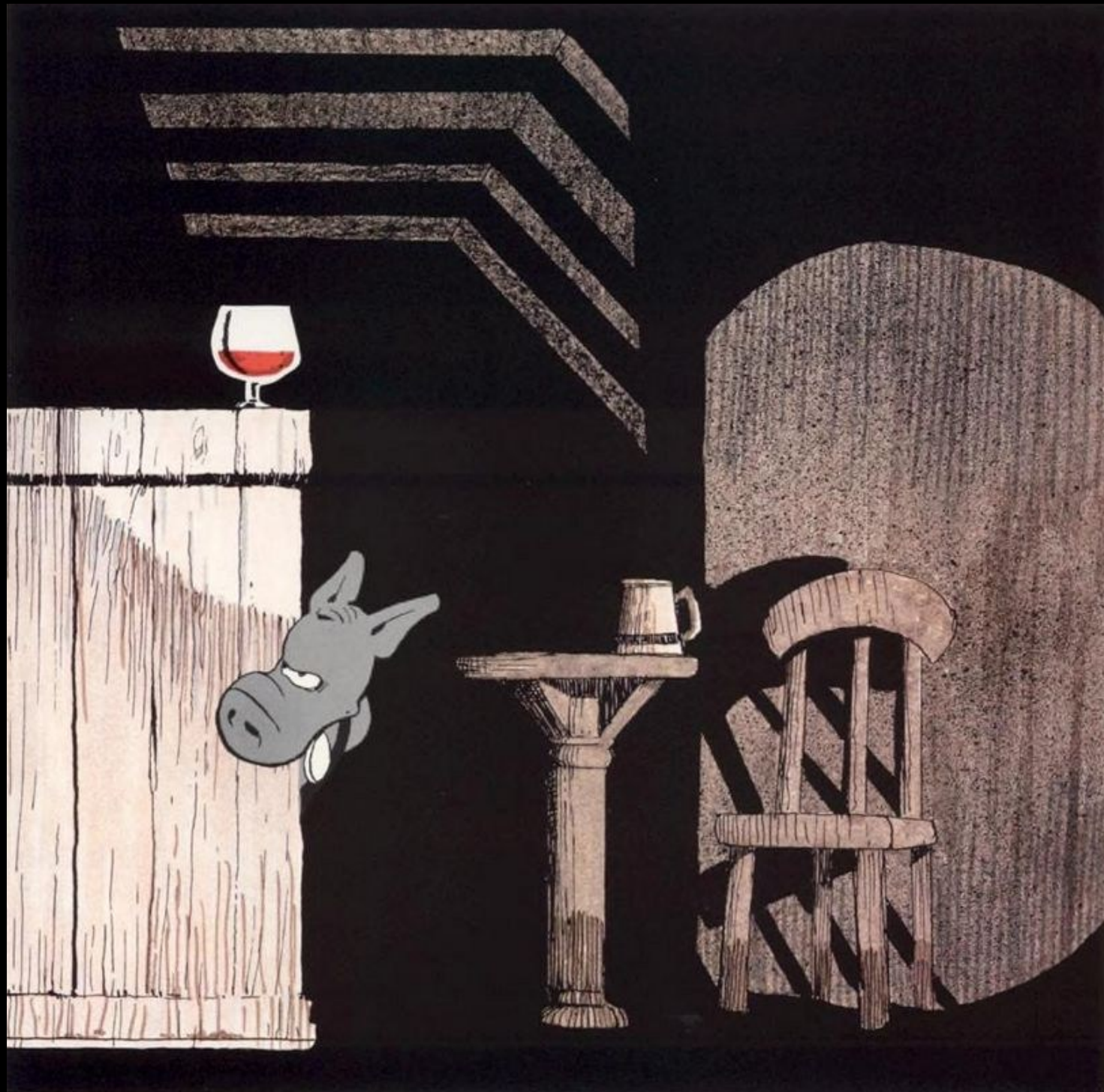
A WELL-EQUIPPED BAR



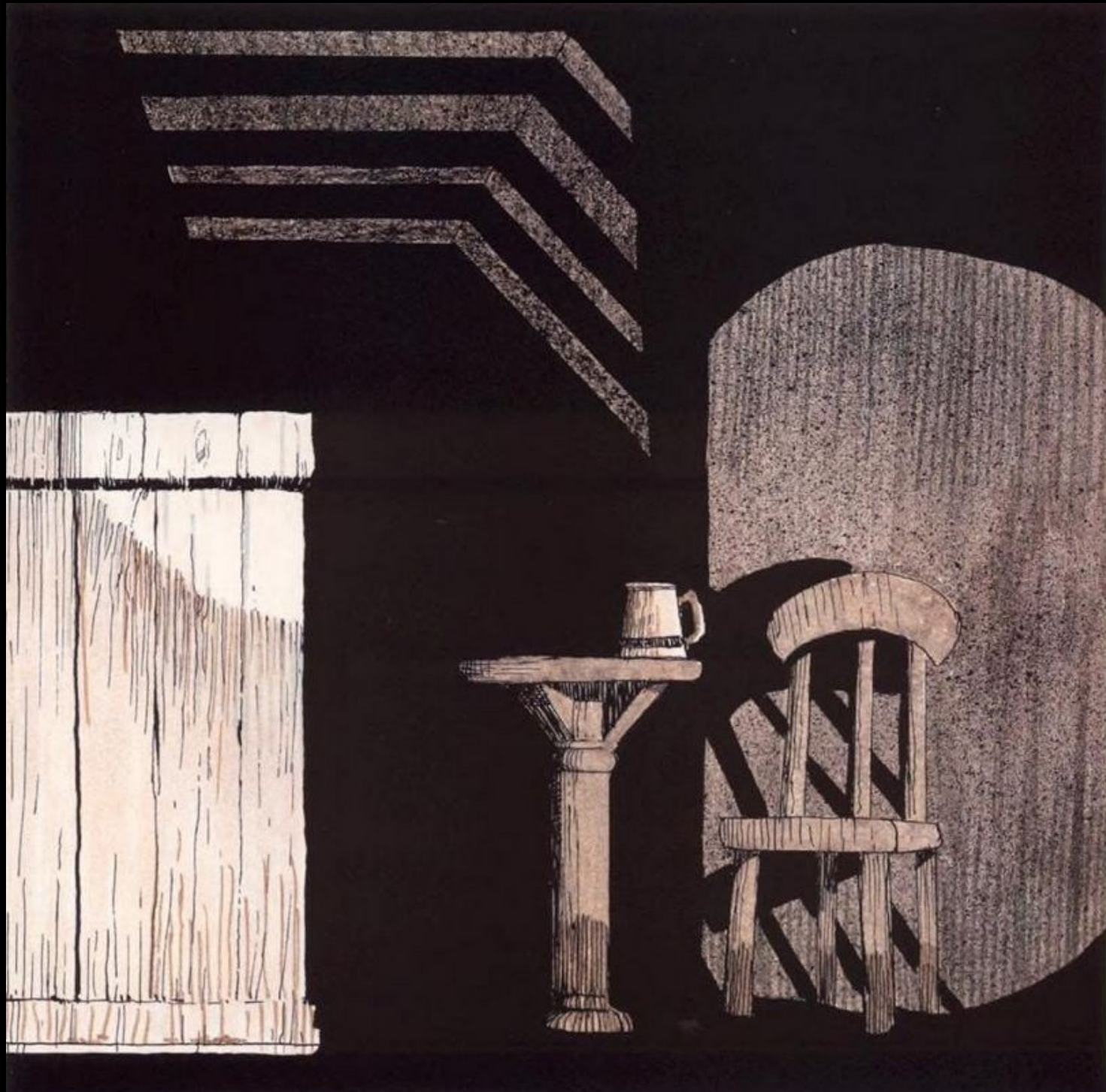


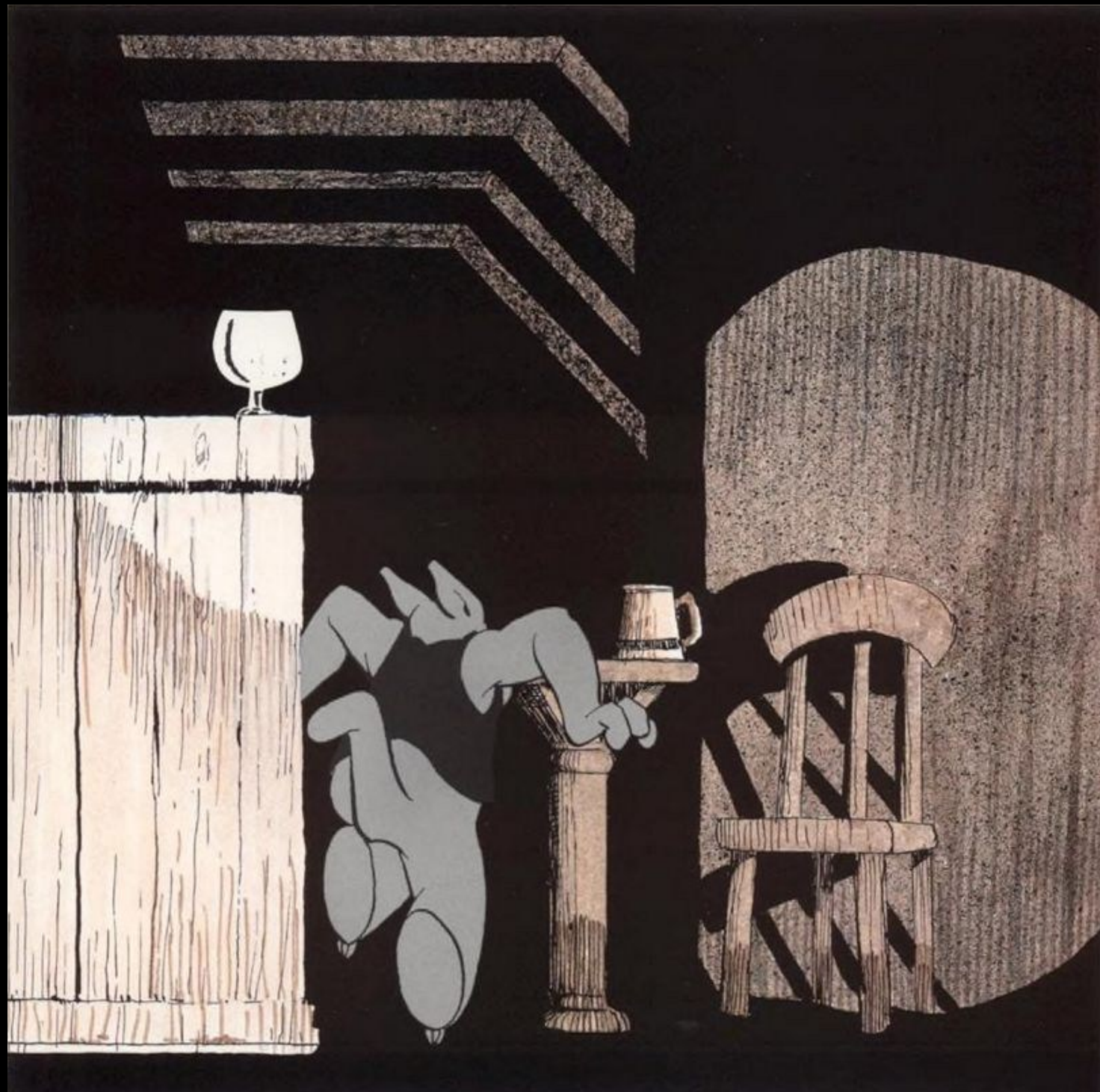




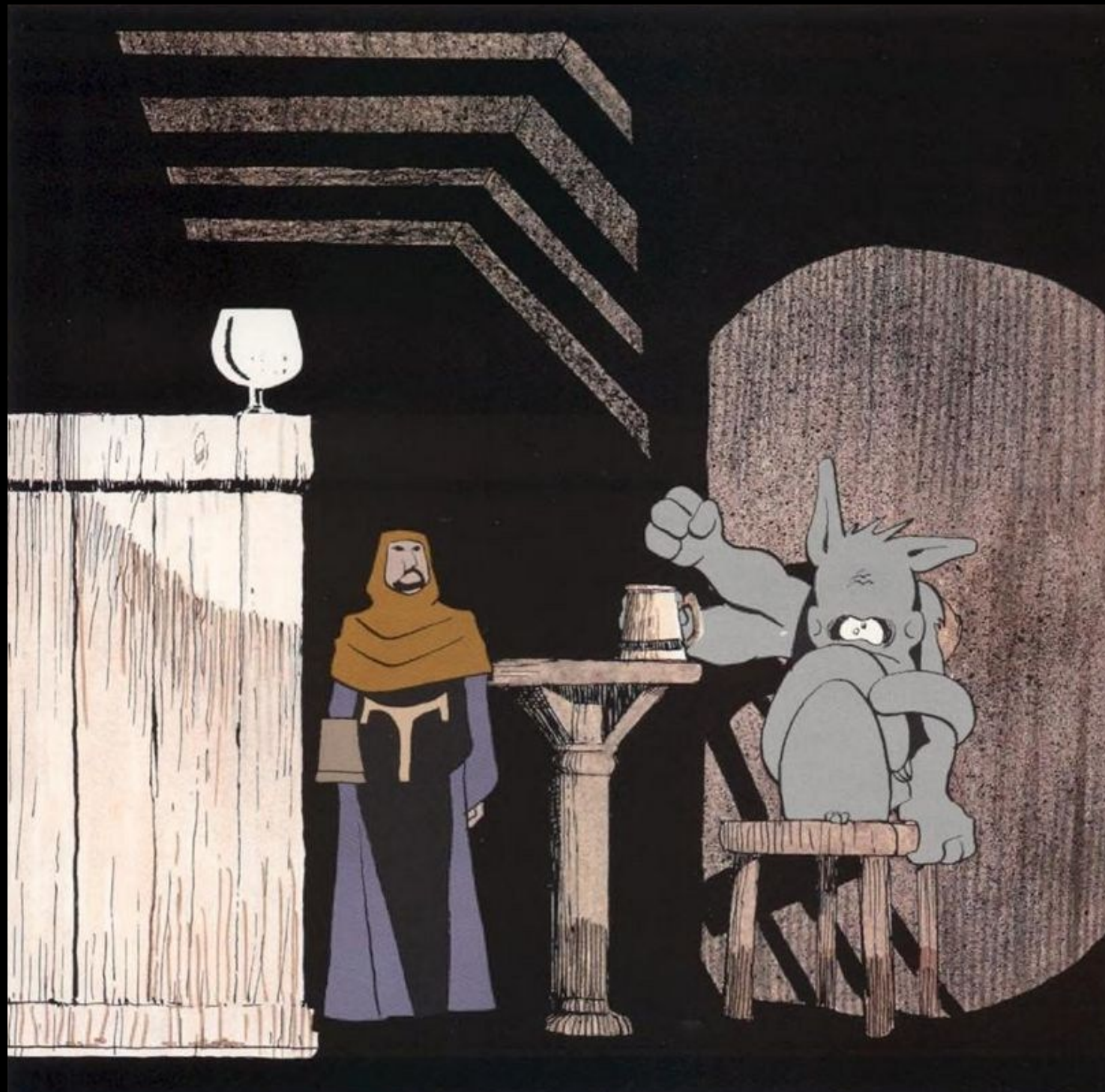


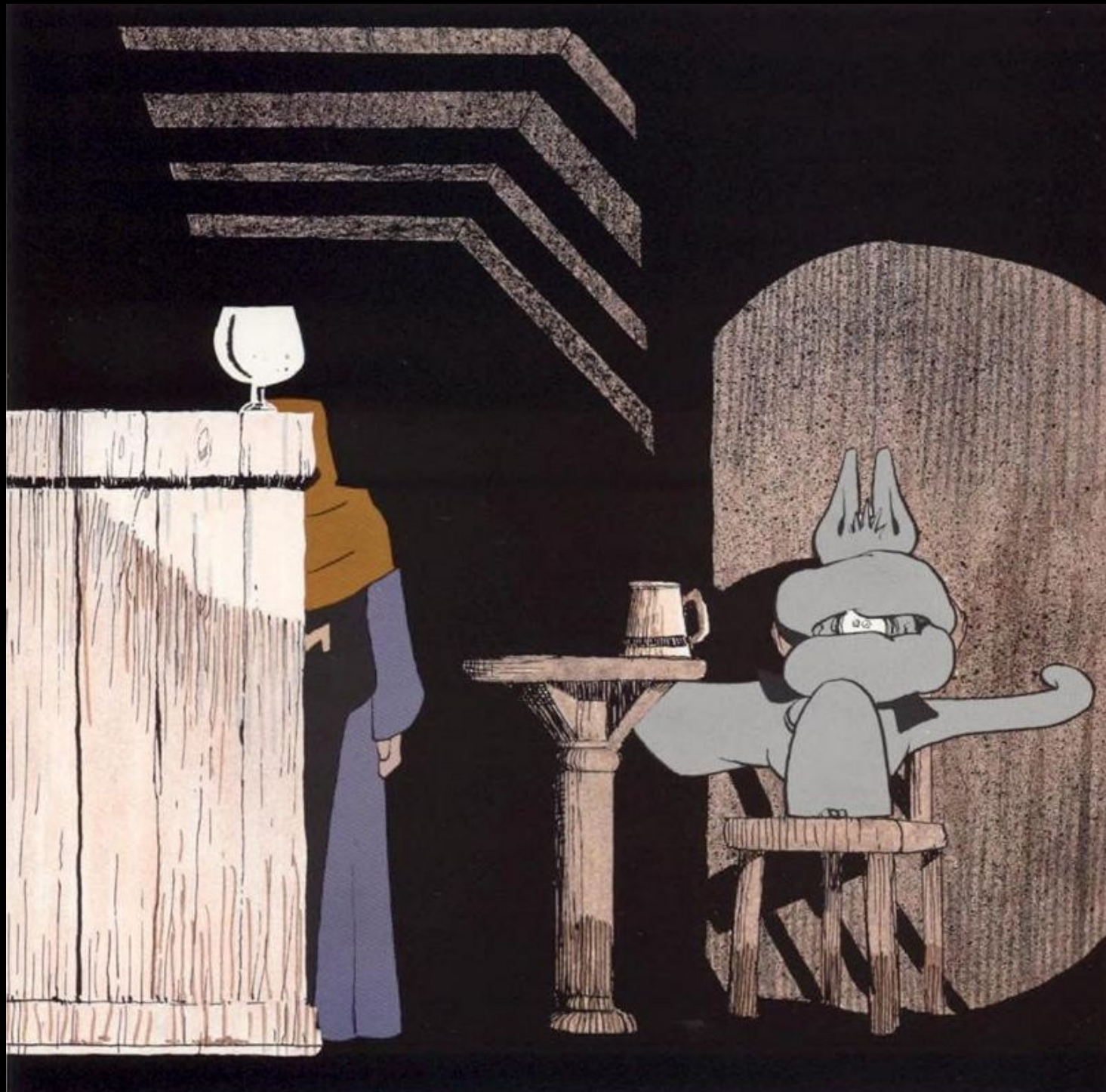


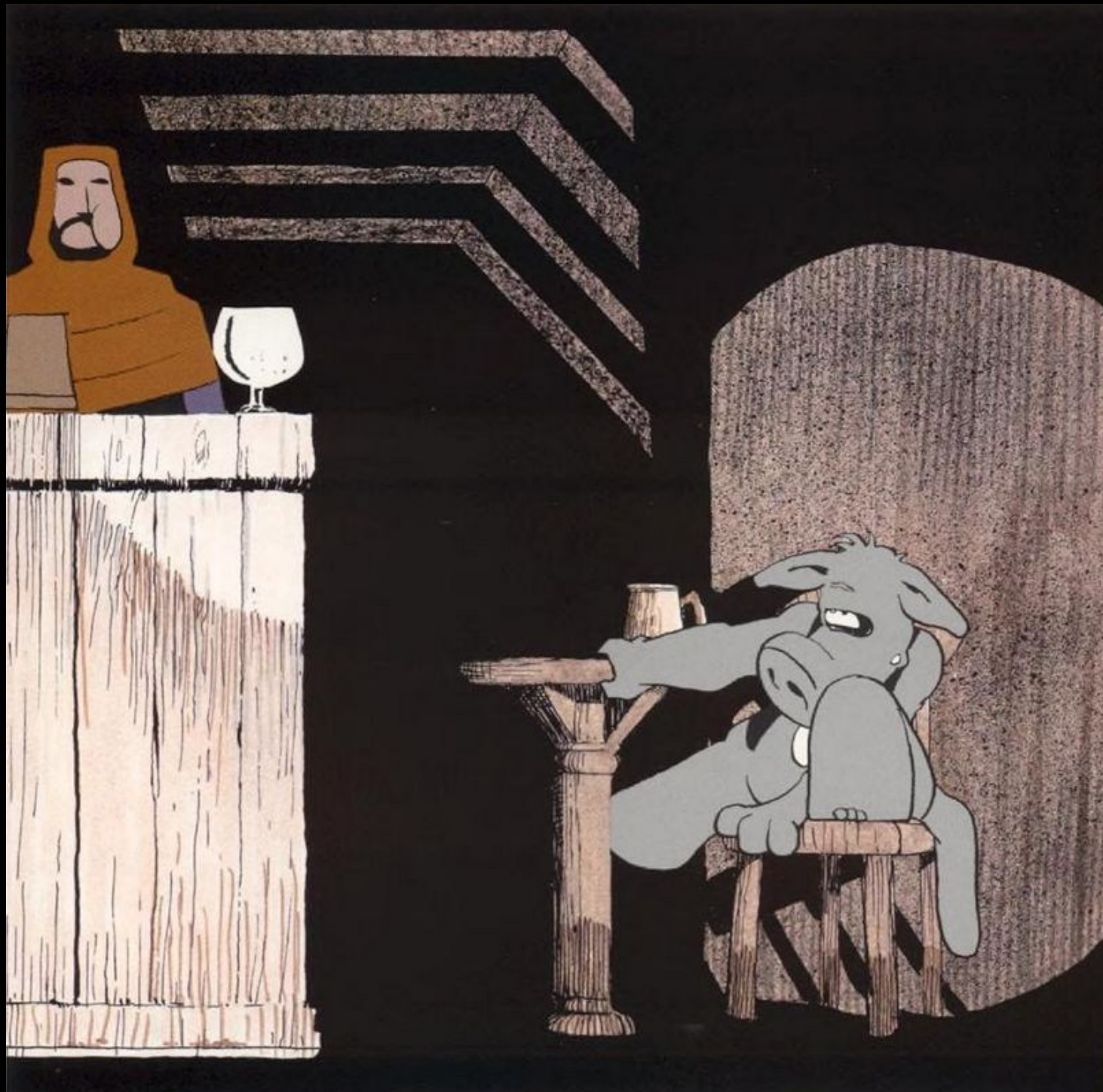


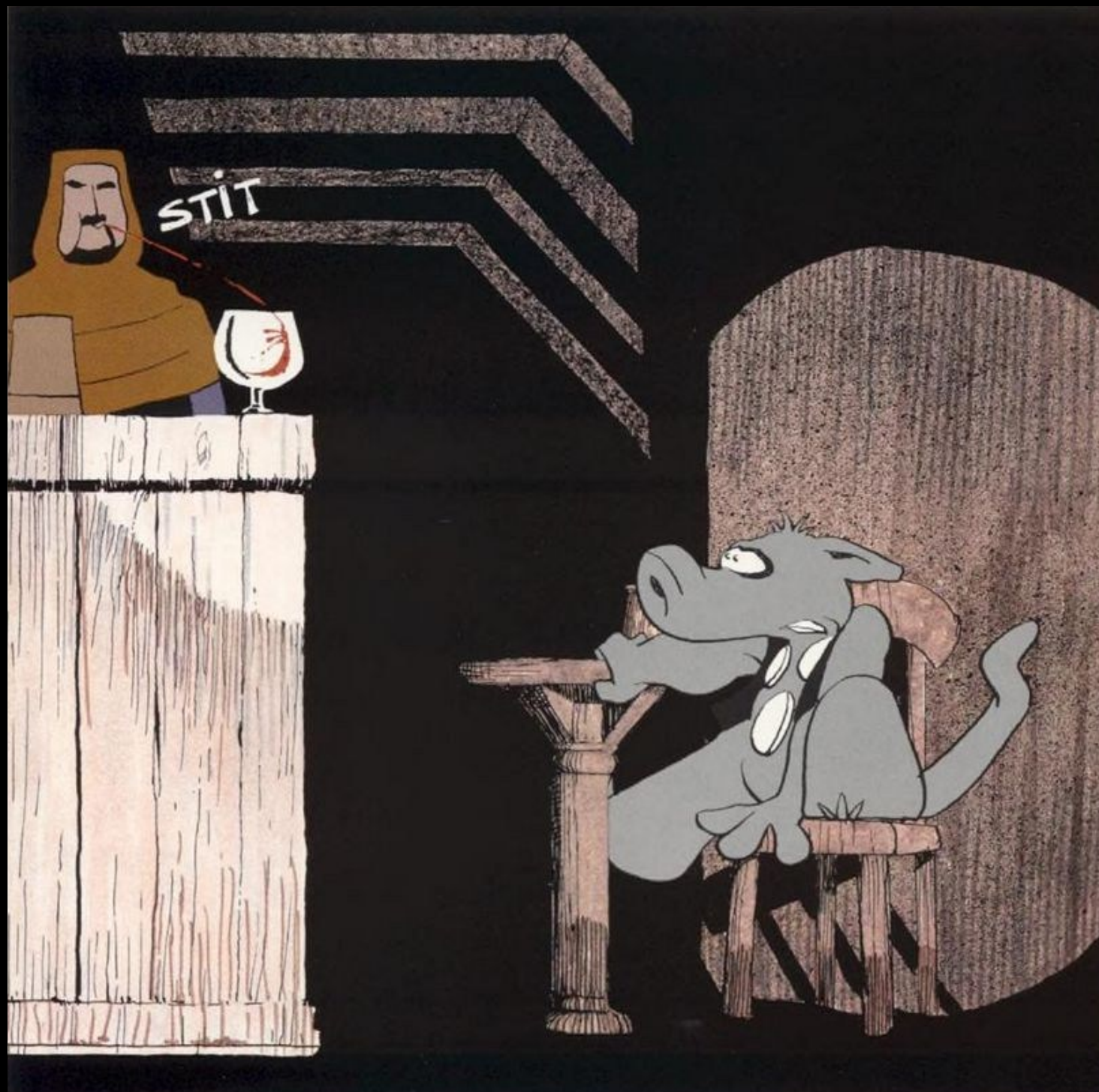




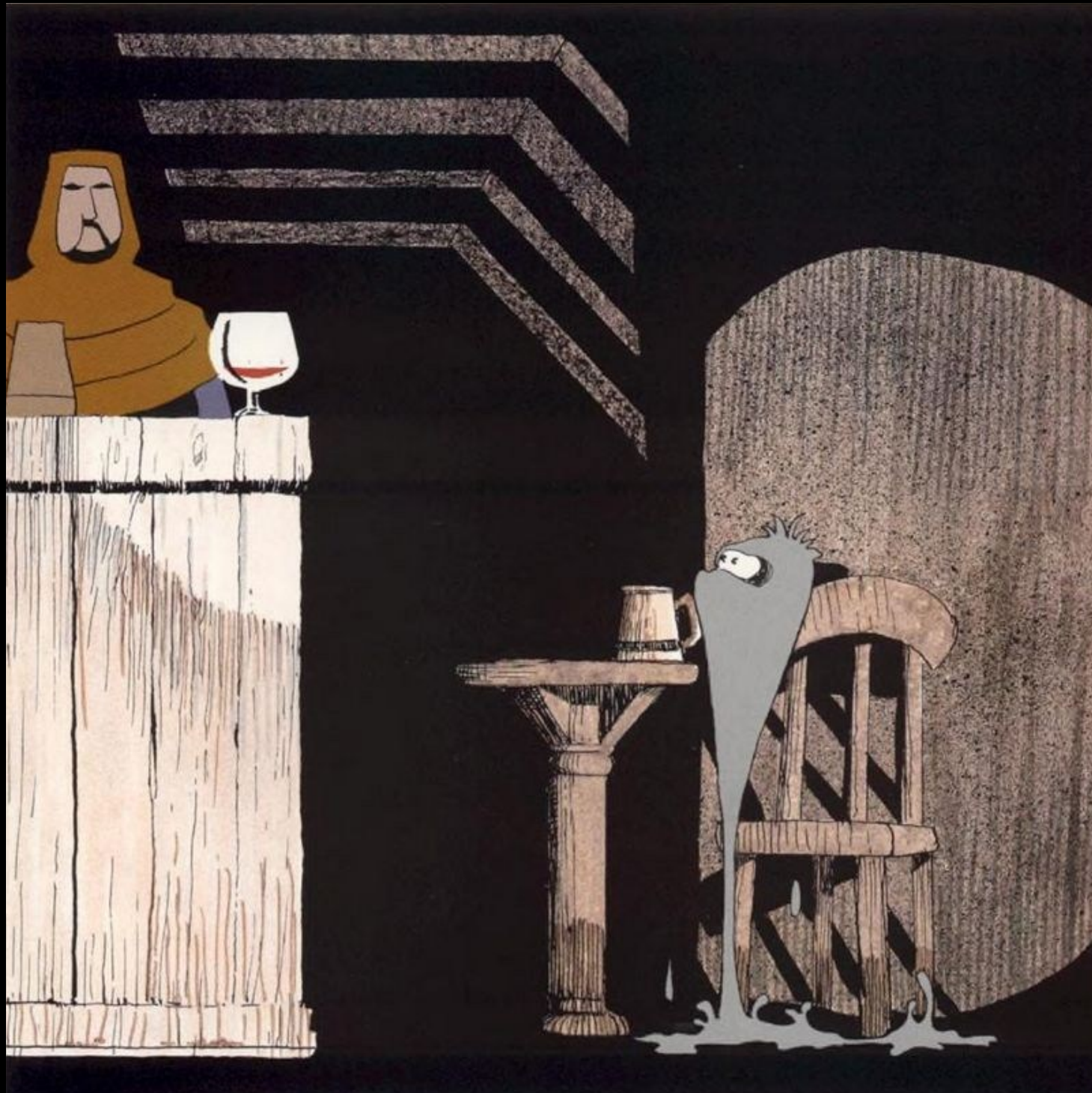






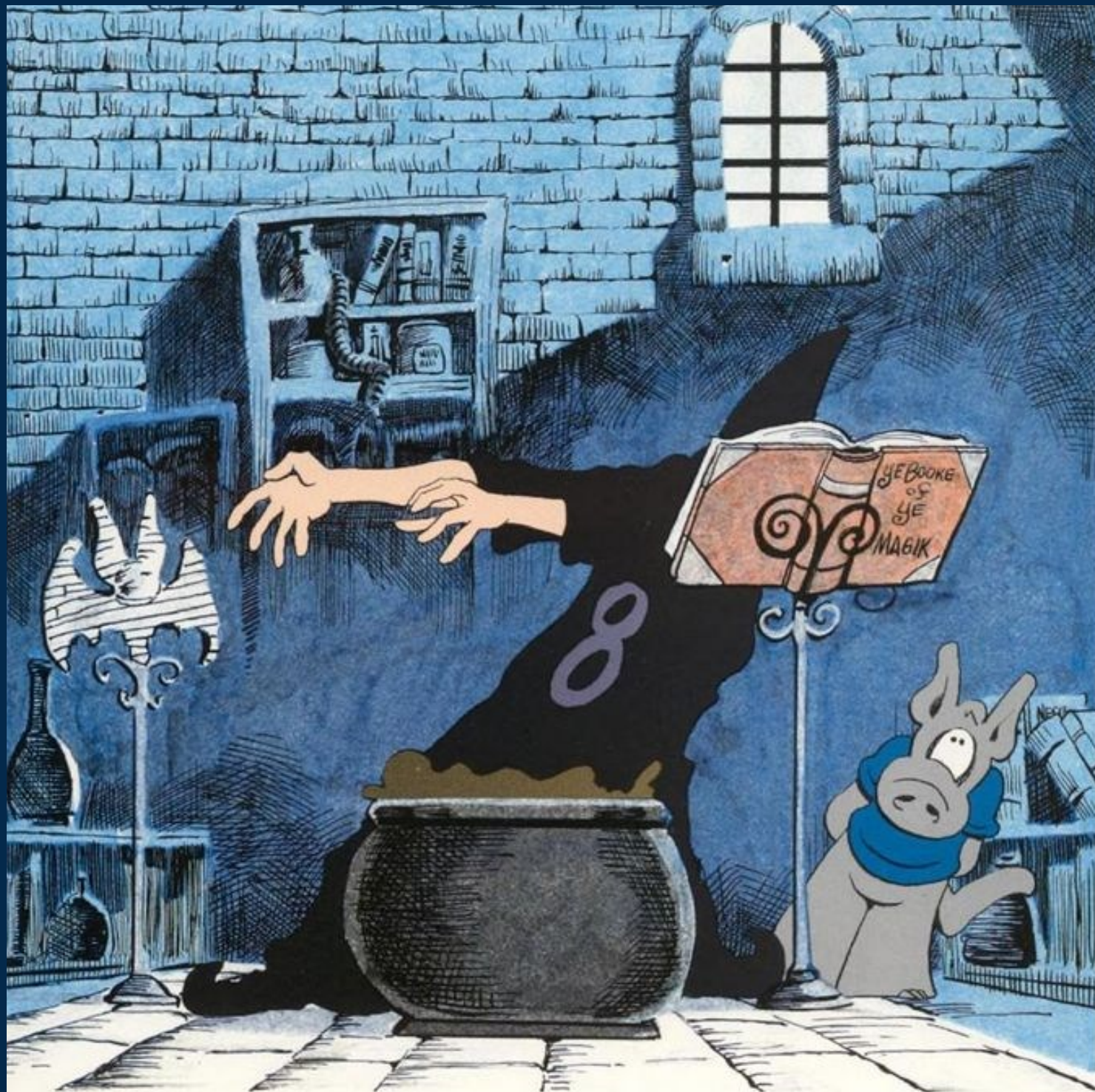


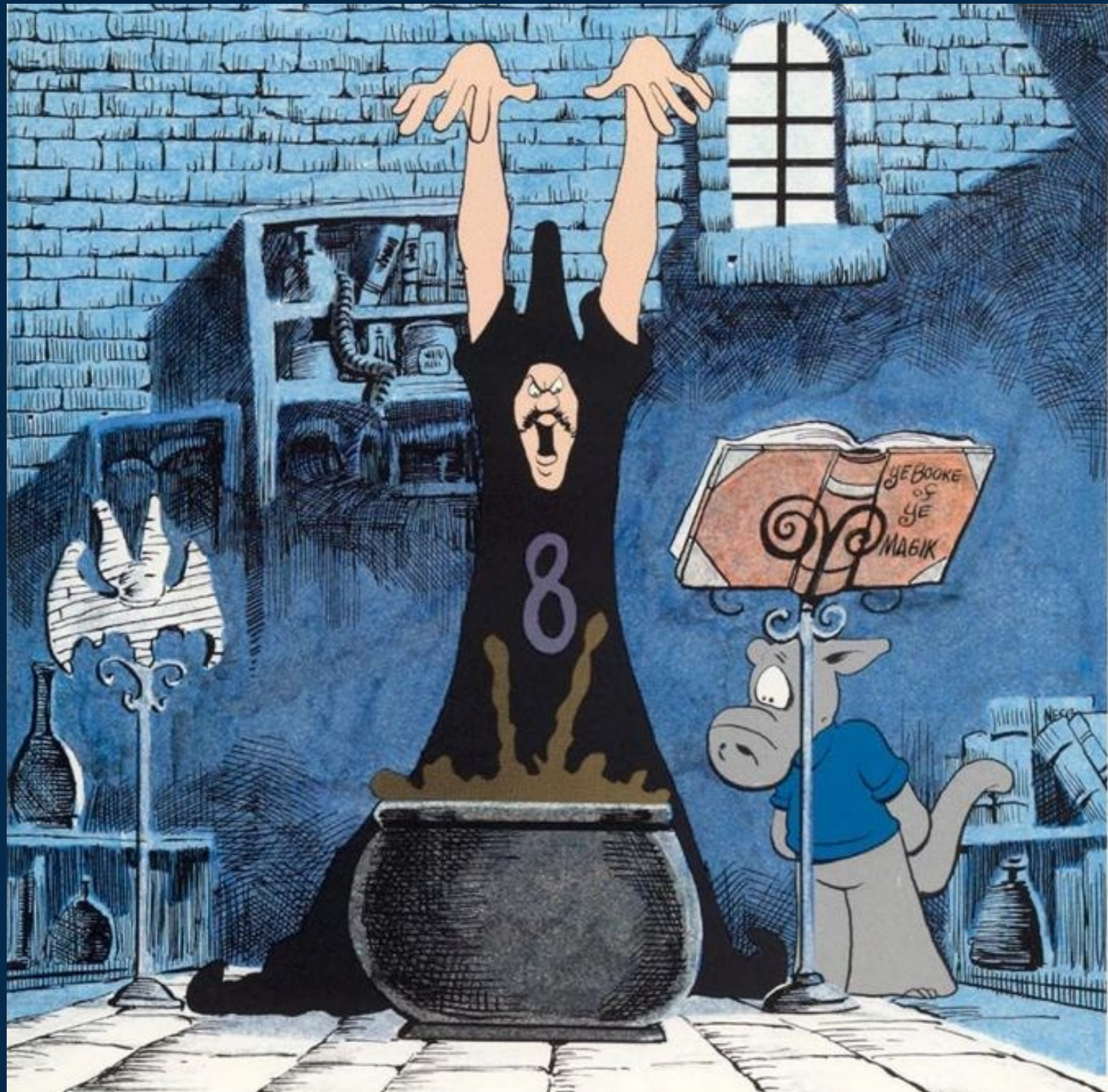






ADD ONE MUMMIFIED BAT





















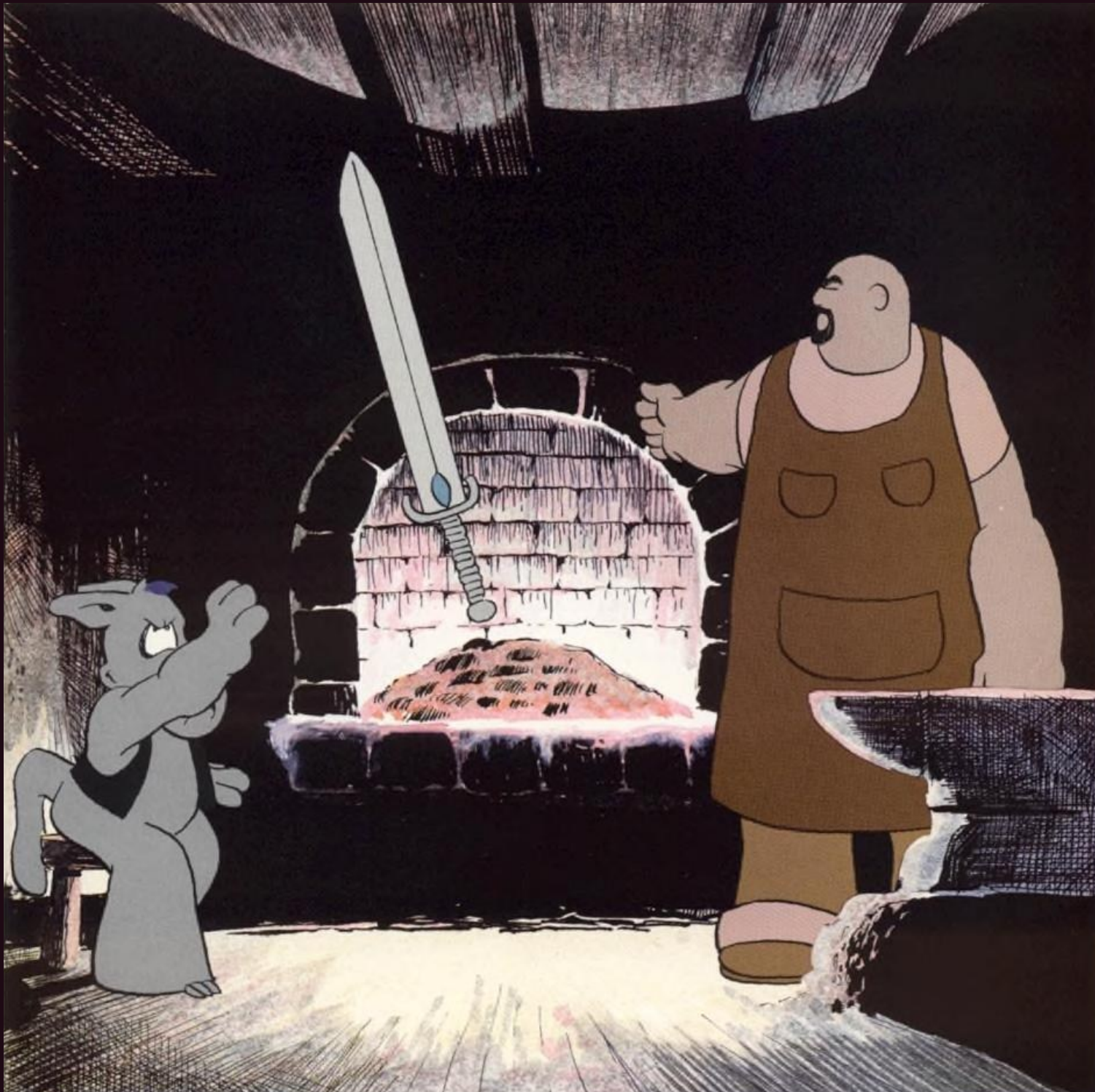




HIS FIRST SWORD

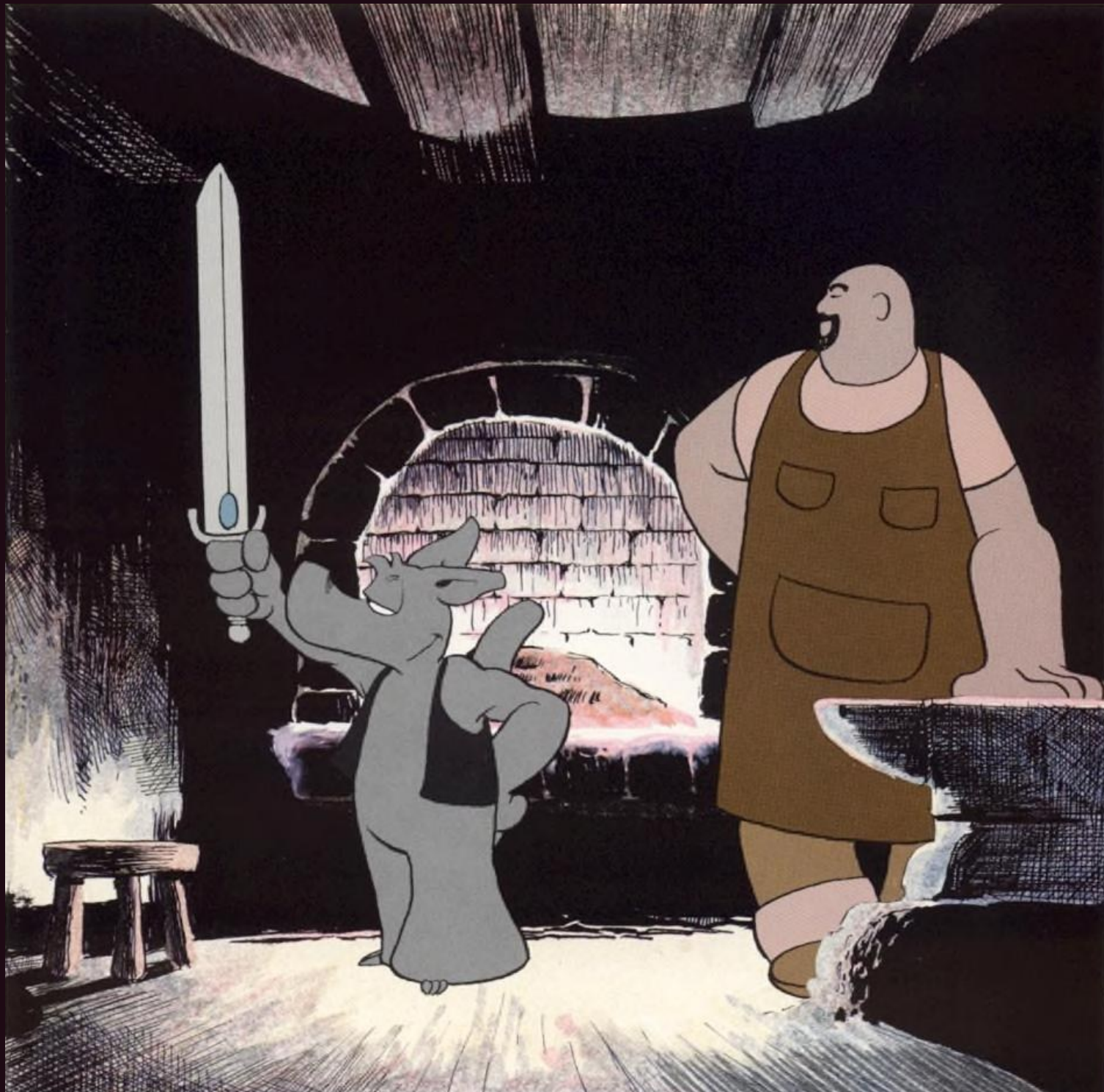












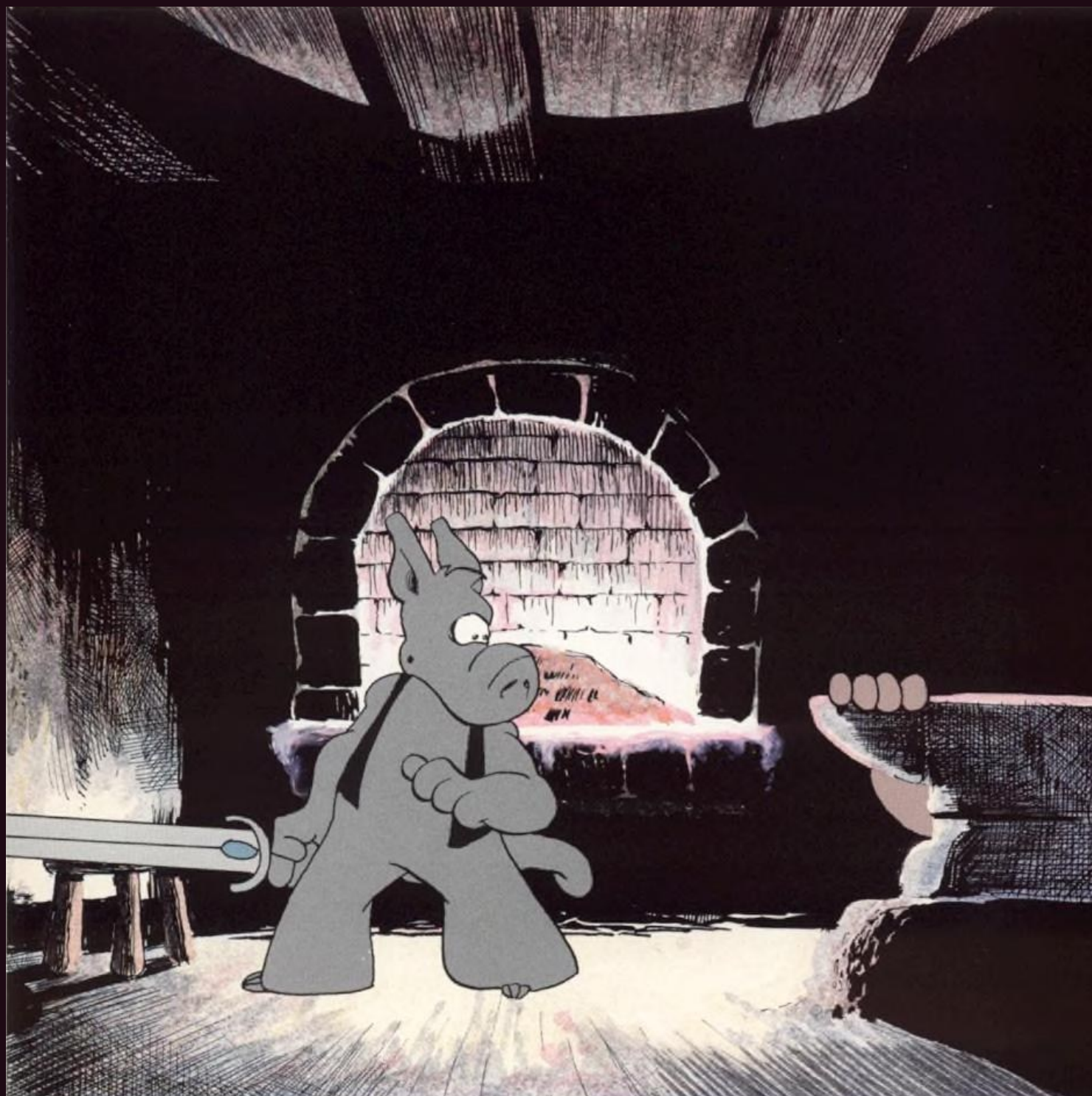


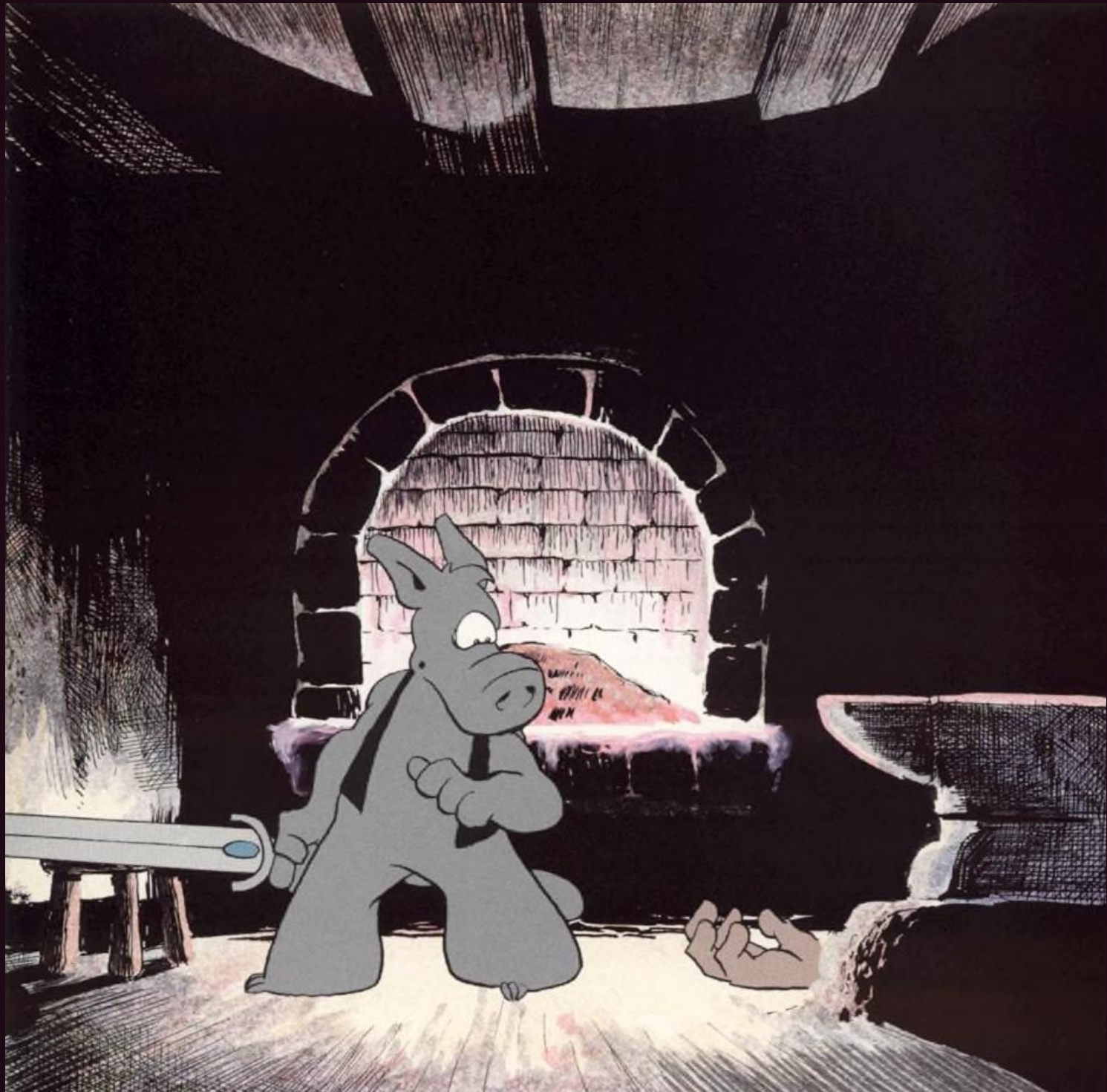




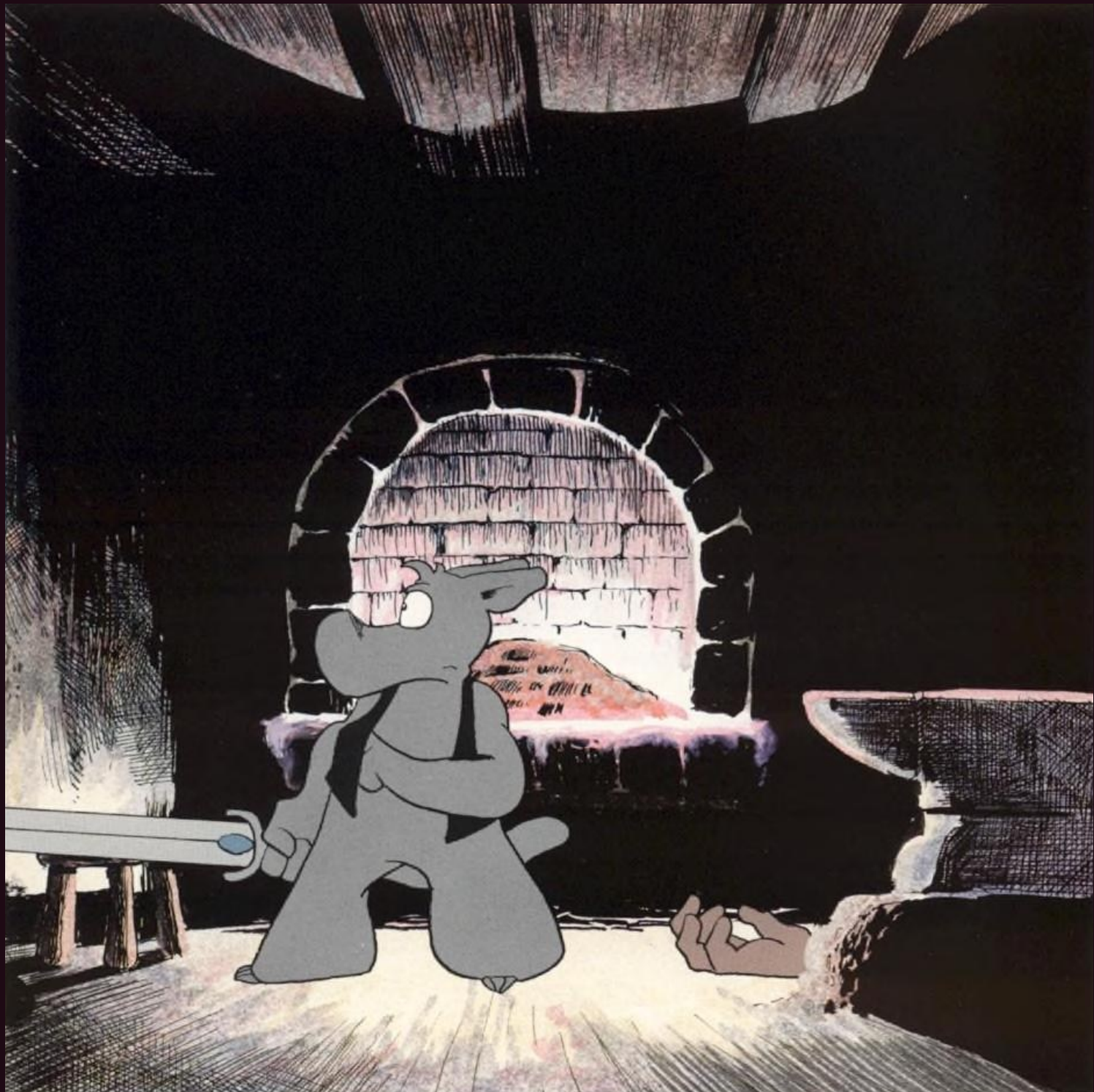




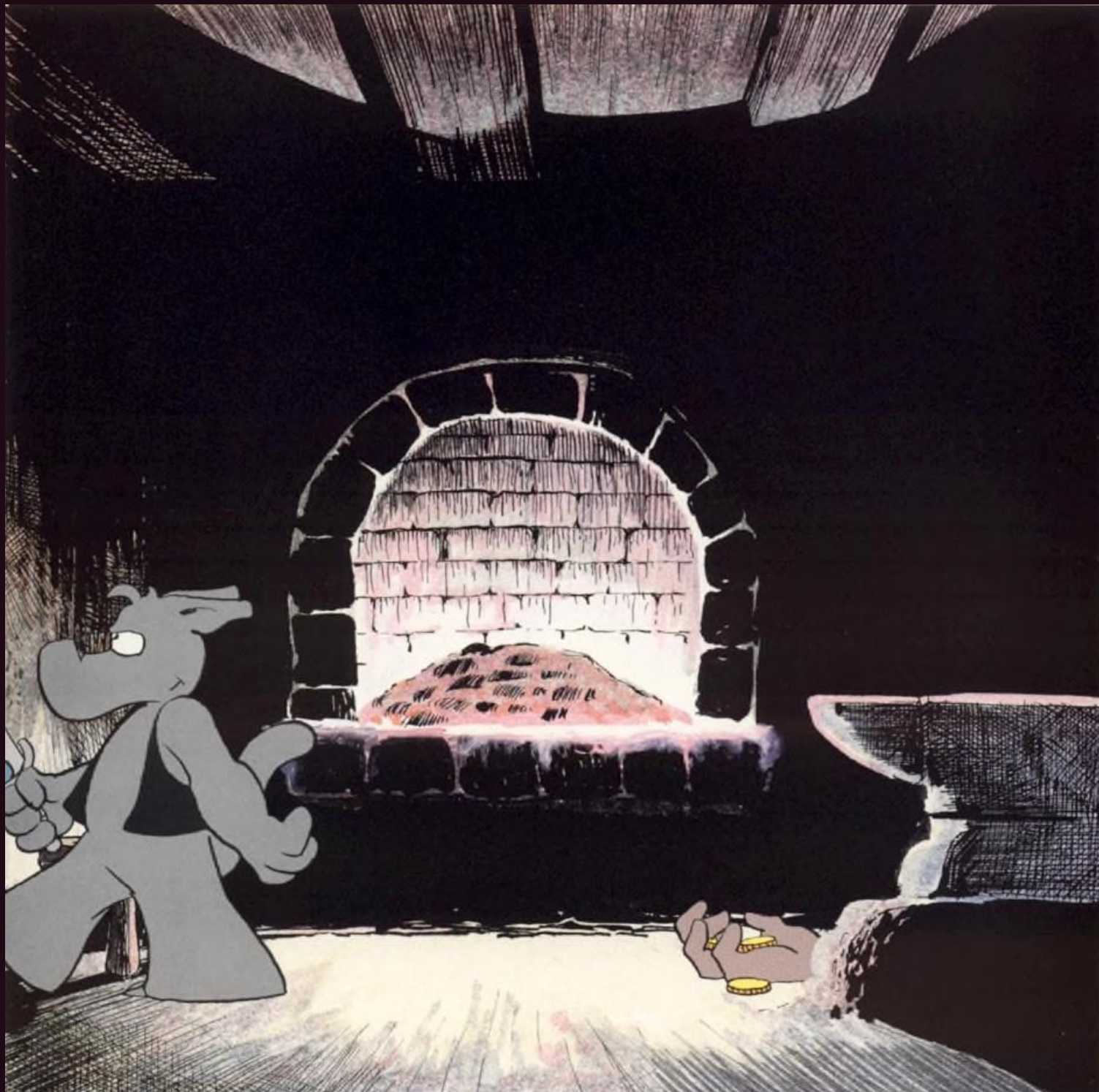














WRITING PICTURES, DRAWING WORDS

It was last August when, after a tentative offer by an animation studio to look at any proposals for a Cerebus animated film, that I finally sat down and tried to picture what a Cerebus animated film would be like.

Actually, like a number of people I have talked to, I at first thought that High Society would make a good feature length animated film. Of course, that was before Elrod and Jaka and Lord Julius and the Cootie started popping up. I either had to abandon the idea of doing it as a film, or try to talk someone into printing up programs to hand out at the box office to explain who everyone was.

It was at this point that I decided the best course of action would be to write a story that took place before issue #1, which would avoid complicated introductions for the major characters or (shudder) new versions of their first appearance for the sake of filmic continuity (double shudder).

Well, I wandered around for a few weeks after that, complimenting myself on being such a clever chap. Yes sir, that was the best way to go. It would all take place before issue #1. From there I tried to start on a "treatment". A quick five or six paragraphs that would have every producer of animation who read it rolling in the aisles (or behind his desk). Something witty and at the same time poignant. Hilarious but thought-provoking. It took me a couple of weeks to figure out that those five or six paragraphs don't exist, which returned me to square one.

Then I thought of the idea of producing a portfolio of short vignettes that would appear in the film. Just quick little stories that would give people a clearer idea of what kind of a film it was I intended to make some day. I finally had a goal that was clear enough that I could sit down and give it a try.

So, there I sat, tapping a pencil on the edge of the dining room table, trying to do a thing I absolutely hate trying to do: writing pictures.

A WELL-EQUIPPED BAR

Please don't read this until you've looked at the story. Not that anyone would, but, who knows? Somewhere, out there, is some disturbed individual (a lot of them are Cerebus fans, you know) who upon opening this portfolio decided to read the fine print before he looked at the pictures. Well, whoever you are, this is your last warning. Don't read this until you look at the plates. Onward

I started sifting through the Earth-Pig's past (he does have one, I just haven't spilled the cat all over the bean bag yet) going over locations and incidents. Naturally the one that came up the most frequently was "the bar", "the tavern", "a corner table"

I had heard a joke some years ago (like, when I was ten) about two fellows having a bet that no one in the bar would dare drink the contents of the spittoon nearby. There is an elaborate description of each patron of the bar having a try. So and so tries and he barely tilts it up before he gets sick. So and so tries, etc. etc. Finally, one guy drinks it all down. And one of the first two fellows says "that's amazing. How can you do that?" The answer is the punch line and for the life of me I can't remember it. But it was this story that my mind strayed to (as it is wont to do when forced to write pictures). I had this over-riding feeling that if I could just remember the punchline, I would have the ideal vignette. After twisting my limited grey matter this way and that I had a sudden burst of insight. The punch-line wasn't the key element. The key element was the profound chord that the words "drink the contents of a spittoon" strike in the human animal. I did a quick sketch of the first frames, then jotted down little notes like (2) looks left (3) looks right (4) tiptoeing. The next day I went in and drew it. One down.

ADD ONE MUMMIFIED BAT

It was Deni who suggested the idea for this one. Deni always suggests ideas when I'm chewing the drapes and the carpet and threatening to go out and drink myself into oblivion. Sometimes it works. "Why don't you do one about the time he was a magician's apprentice? Everyone wants to know about that." She was right, so I told her it was impossible and that I had already thought of that and why didn't she go somewhere and publish something.

Fortunately I had a mouthful of broadloom so it didn't come out clearly enough for her to take offense.

I thought about it lapping my pencil on the dining room table, picking broadloom fibres out of my teeth. I always pictured Magus Doran's studio as one that Gene Day had drawn years ago for an animation sample. The picture was dominated by a bubbling cauldron, while the over-layed cells were of a magician gesturing over his head with his arms. Gene never took it any further and I always wondered what would have come out of that cauldron. I decided it would be a gaseous spirit like the one in "The Wizard of Id".

This story featured the youngest Cerebus I had drawn to date. Looks nice in a turtleneck, don't you think?

HIS FIRST SWORD

I went through a number of ideas before I came up with this one, again. Not much to say about it, really.

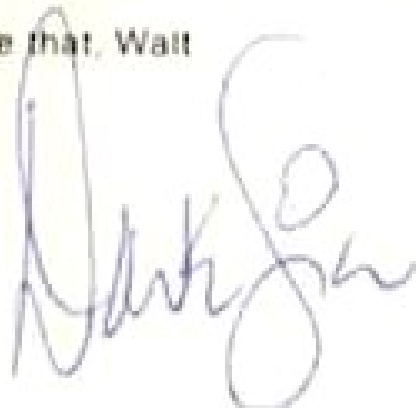
I had recently seen a Fleischer "Popeye" cartoon that I recalled quite vividly from my days as a wee tad when I would watch an hour of "Popeye" every morning. All the action took place in a blacksmith shop as Popeye and Bluto competed in shoe-ing horses. So Bluto was very much on my mind as an archetypal Blacksmith as I contemplated young Cerebus eagerly awaiting the completion of his first sword. It's also something of a comment on the mentality of those enamoured of articles of destruction. But primarily it is just another incident in the young earth-pig's life.

The cover was originally going to feature "His Sixth Birthday", but I decided you weren't ready for **that** young an aardvark yet. Maybe in the next portfolio.

All of these vignettes happen before the opening credits in that grand and far-off dream of a one-hour special hovering in the back of my mind.

Most of it is still pretty hazy at this point, but one thing is for sure. It won't have a single heart-warming moment in it.

Take that, Walt

A handwritten signature in blue ink, appearing to read "Dave Sim". The signature is stylized with large, sweeping loops and a prominent vertical stroke on the left side.

Dave Sim, February 18, 1983
Kitchener, Ontario

THE FIRST FIFTH

The First Fifth series of prints, Ger and I did in the unsettled days when Aardvark-Vanaheim, Inc. had just been permanently divided into my Aardvark-Vanaheim imprint and Deni's Renegade Press imprint. Among the various clauses we had mutually agreed to: I agreed not to contest or compete for any of the services of the cartoonists or of the books we had been jointly publishing to that point; I agreed to assume all of the debt incurred in the publication of *The Animated Portfolio* (roughly seventeen thousand dollars owing to my serious overestimation of the incentive value of a low price, \$12.00 for 45 colour plates) and we agreed to divide the cash-on-hand between us. This essentially allowed Deni to start with a clean slate and encumbered Aardvark-Vanaheim with a debt-to-assets ratio of about 3:1.

So, one of the first things I chose to do was something I had been loathe to do from the beginning: to essentially reverse the structure of the *Animated Cerebus* (an excessive number of prints, 45, for a dramatically low price, \$12) and to rush into production a modest number of prints, 6... for a cost of what I considered at the time and still consider today to be an excessive amount of money, \$100; \$300 for Gerhard's hand-coloured version (of which there is only one copy of the original 30 sets in the Cerebus Archive and, no, you can't have it): in this case a series of six prints, each of which would represent ten issues of the 60-issue "First Fifth" of the 300 issues we were shooting for. Print one, issues 1 to 10, print two, issues 11 to 20 and so on up to issue 60. They sold well enough to pay off many of our most pressing debts and to pay down a chunk that was owed on the *Animated Cerebus*, bringing our debt-to-assets ratio down to something more manageable, in the range of 1:1 rather than 3:1.

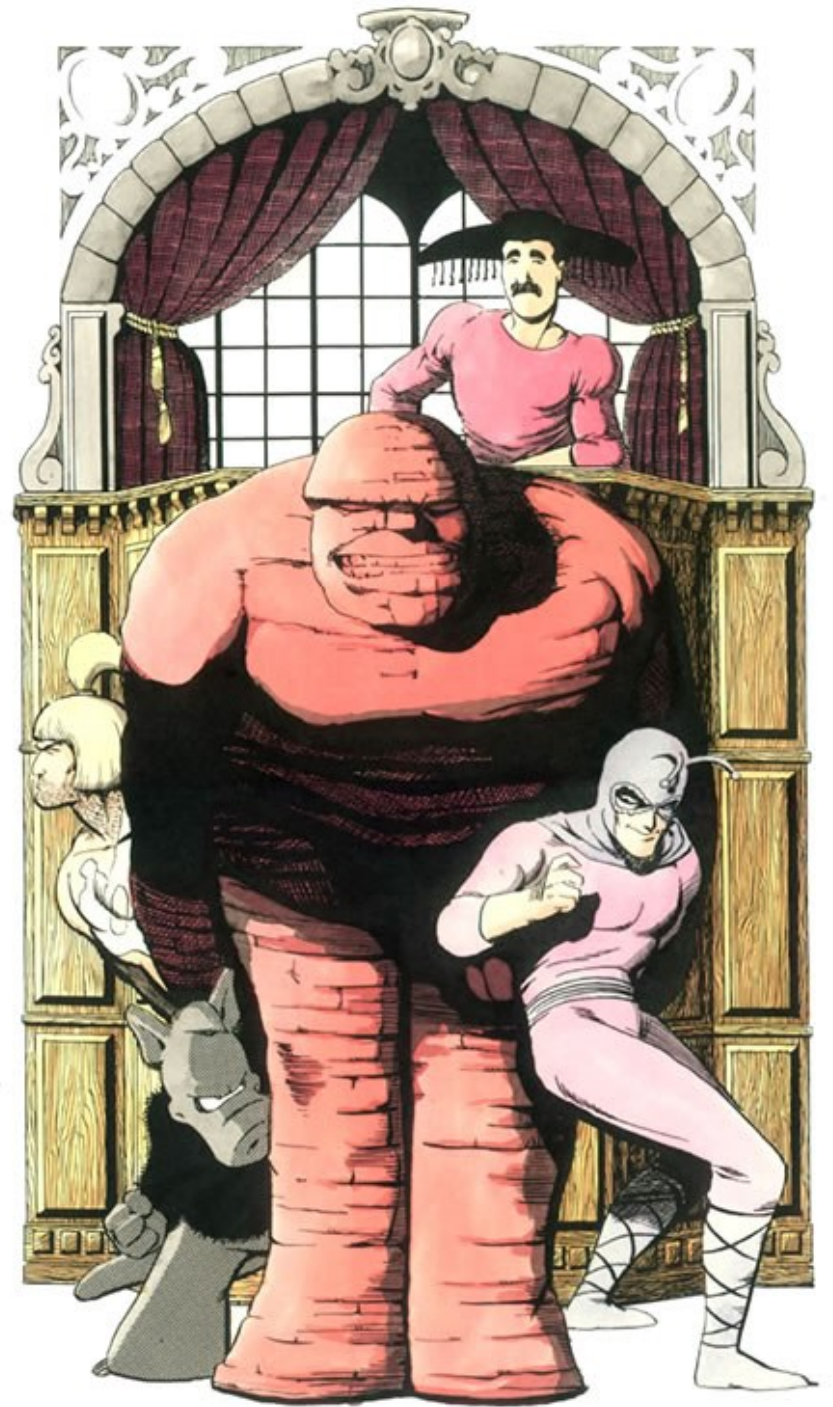
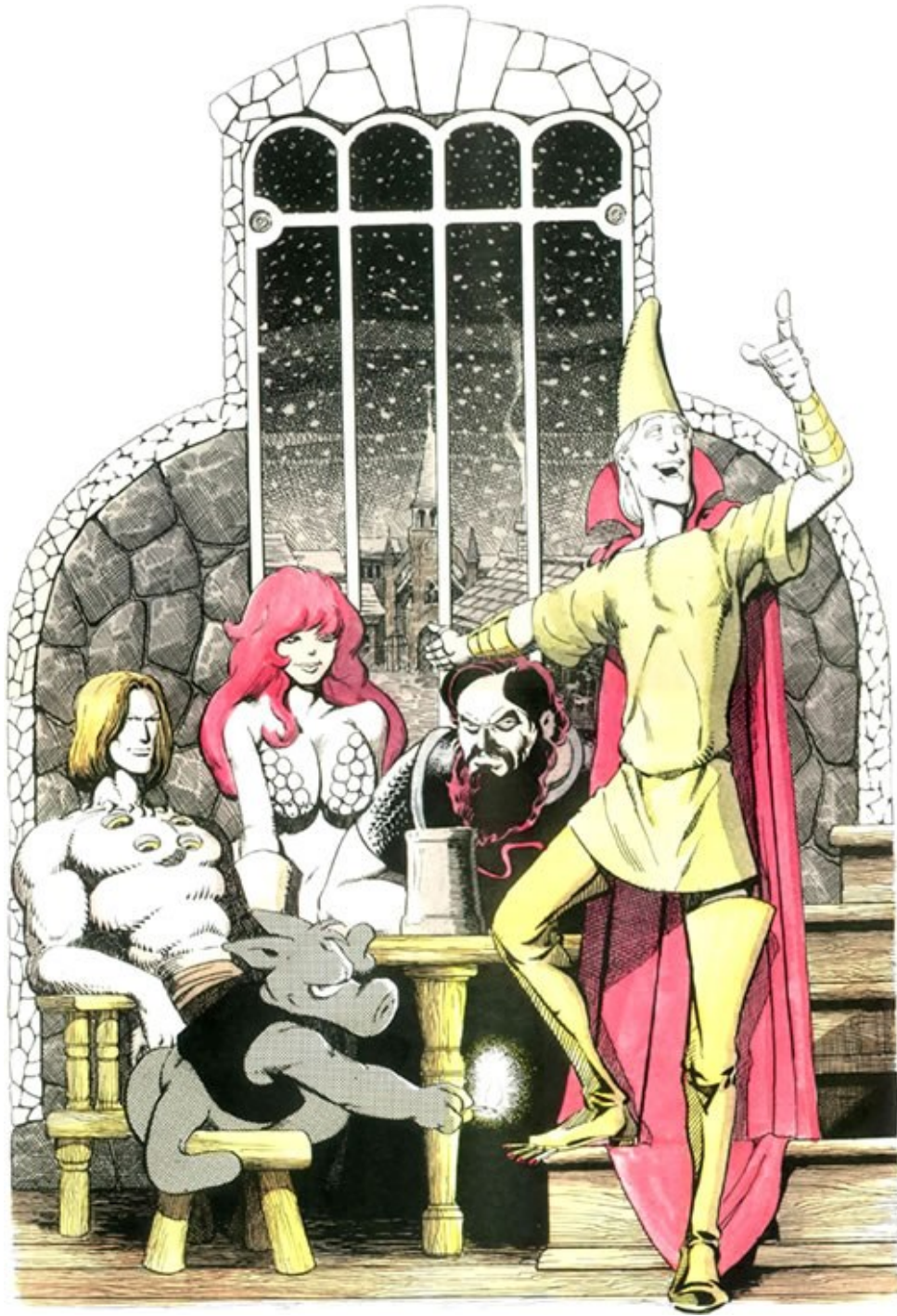
At the time, I really didn't think much of the series - probably a residual impact resulting from the unattractive motivation in doing them in the first place - so I was surprised to find how much the ensuing two decades or so had brightened them up in my eyes. They are, quite distinctly, in Ger's and my mid-eighties style which is something I obvi-

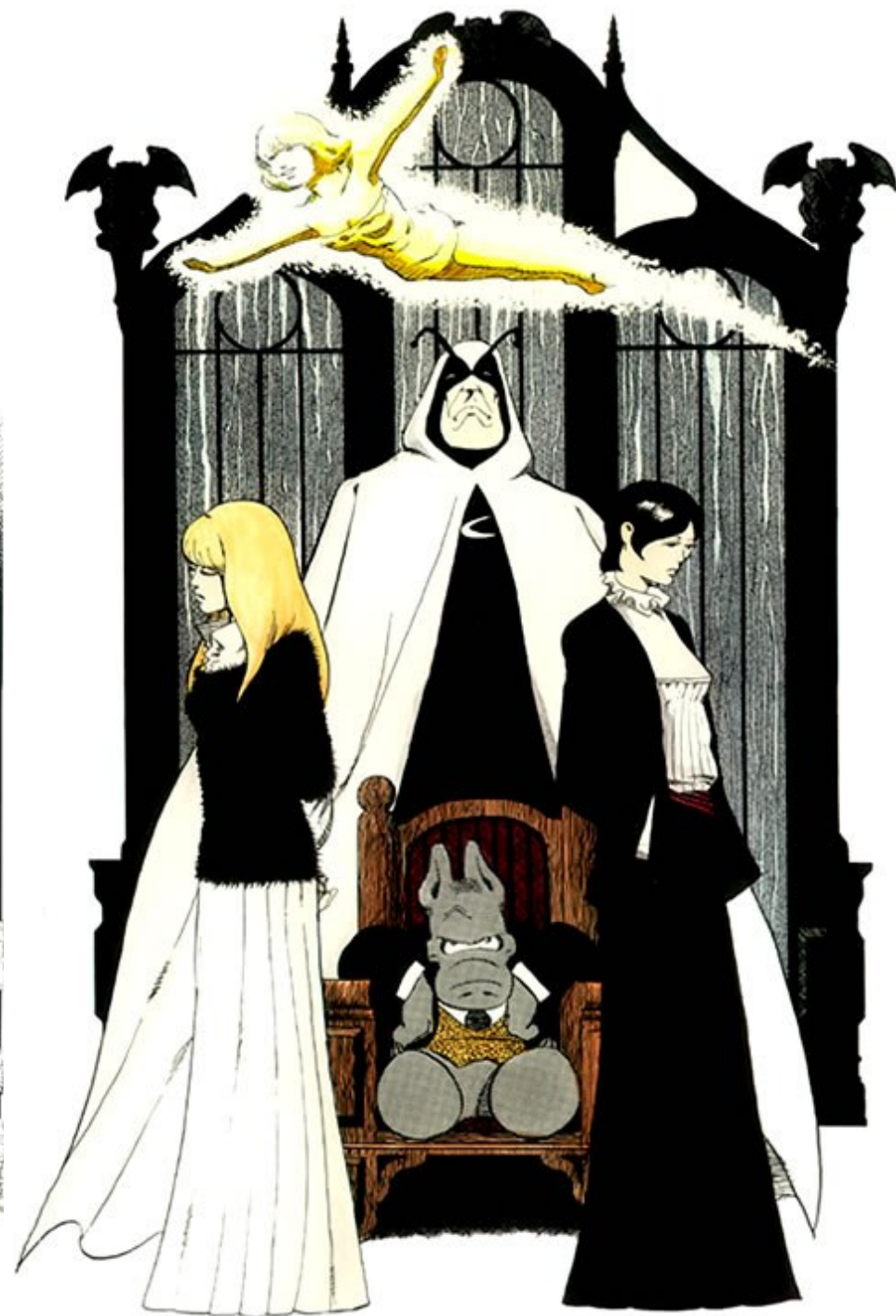
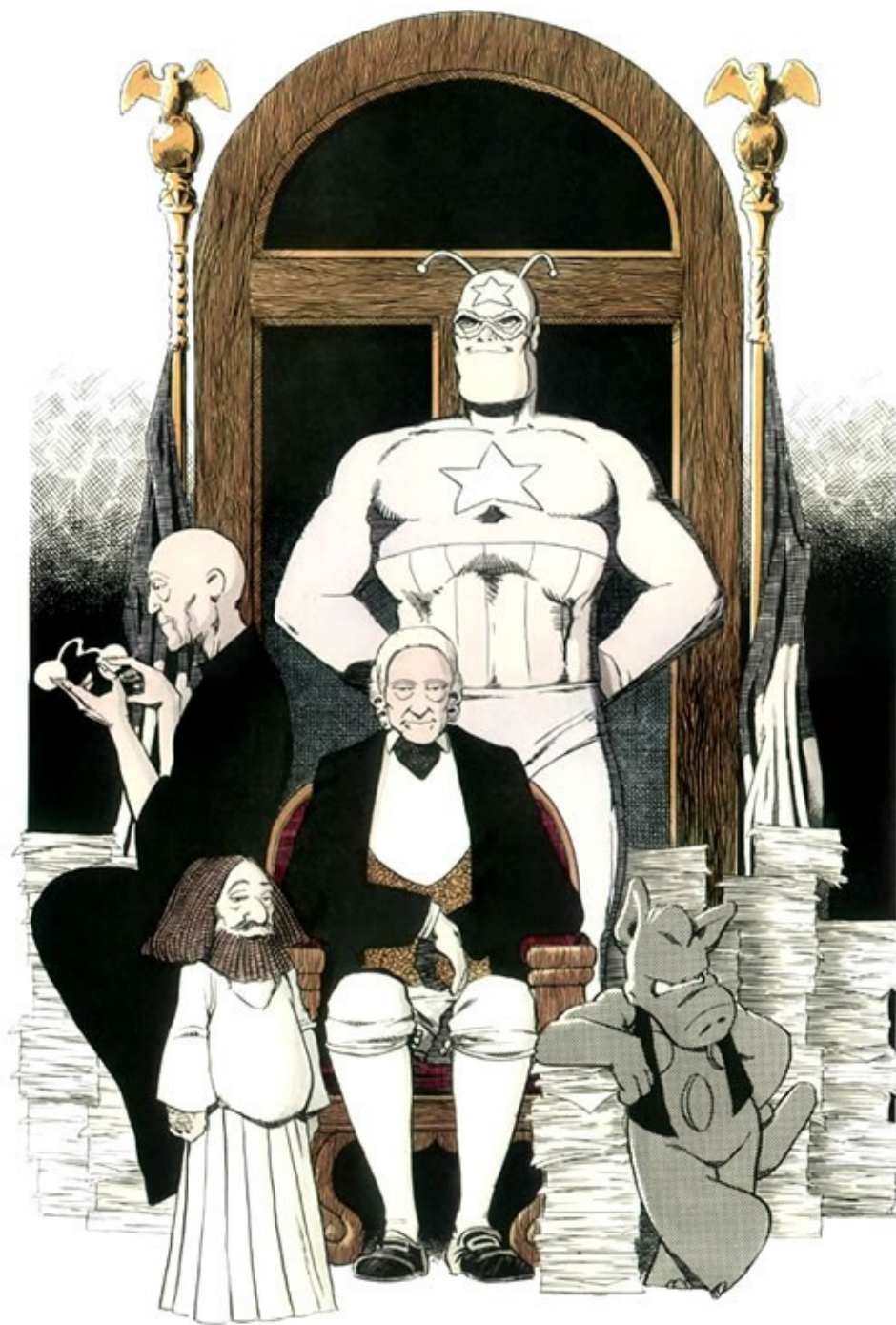
ously just couldn't see in the mid-eighties as anything but the style I was looking at every day on the wall as we produced the monthly book. It was one thing to do over-sized ambitious works like **Cerebus' Six Deadly Sins** when it was my own time I was occupying, quite another thing to shoot for something that ambitious with someone who was still getting used to a monthly schedule (Ger, I mean, who already had his hands full with the trial-by-ordeal of producing 30 hand-coloured editions of the set).

Looking at them now, I can see that I was gradually losing my late-seventies early-eighties over-rendered brush style - where I was using a lot of brush (as I've already mentioned, rather ineptly) and attempting to imitate brush effects (equally ineptly) - and was, instead, coming to accept that I was a Hunt 102 pen-and-ink guy through-and-through and that I was, by 1985, learning to deal with the pen nib on its own terms as its own instrument and not as a brush substitute or a means of imitating a brush line. And Gerhard - just about a year into his work on the book - was quickly losing his choppiness and uneven densities which were better suited to the illustration schools of the previous century and was starting to understand how sharply defined the parameters of a picture needed to be in the comic-book field. The combination of our styles was still coming into and going out of focus... but it was more often in-focus than out of focus by 1985.

Anyway, it was with genuine gratitude to the art-buying Cerebus readership (many of whom are still with us and still bidding on Cerebus pieces today as they come onto the market) that **The First Fifth** "worked" in the way it very much needed to if Ger and I were to have a fighting chance of making it to the mythically-distant issue 300. We sold out virtually all of the black-and-white series and the colour edition in a little over a month and were able to pay off a sufficient number of debts to ensure that all we had to focus on was keeping the book as good as possible and on schedule.

-Dave Sim, July 2004





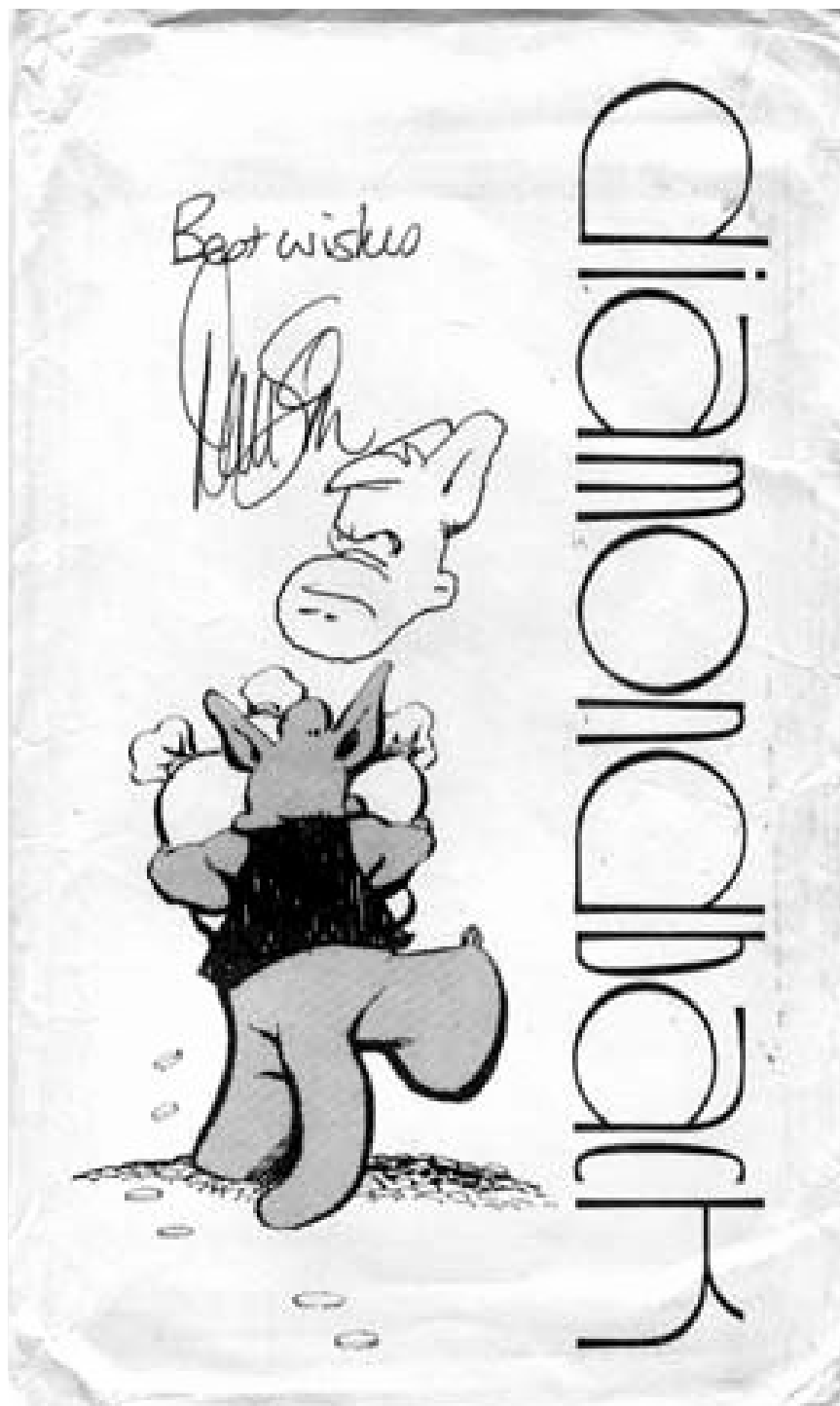


DIAMONDBACK CARDS

“Diamondback”, originally, was a fictional cardgame played by the characters in Cerebus, but in 1981, Dave Sim designed a real-world set that was sold in the back of the comic and in select comic shops.

The original set sold out fairly quickly, but it would be another 12 years before a second set would be issued. The 1993 set got an updated cardback in order to differentiate it from an original set, which by then had become a valuable collectible.

Both sets came wrapped in a paper envelope with unique art. The game itself is a betting cardgame somewhat similar to Blackjack, but nothing is discarded.



OUTER
CARD
PACK-
AGING

LEFT:
1981 SET

RIGHT:
1983 SET





Magician



Priestess



Queen



King

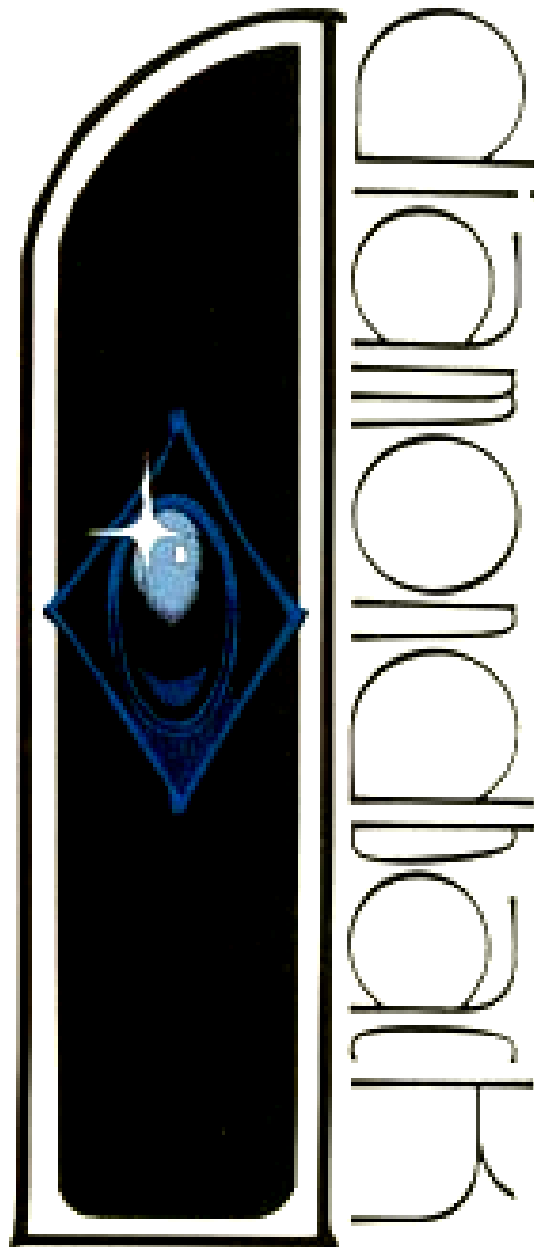


Priest



Cardback

BELOW: CARDBACK FROM 1993 SET
RIGHT: RULES FROM ISSUE 27



WHILE CEREBUS IS SHUFFLING At the time that I did the "Diamondback" story in *Swords of Cerebus* #1, it was my intention to provide only the barest details of the game as I imagined it; enough to keep the casual reader from feeling completely lost in the proceedings. There are a lot of you out there (judging by the mail) who are not satisfied with the barest details. Sometime in the future, we will be producing a diamondback deck that will contain rules for most of the major variations. For the moment, here is an outline of some of the more basic rules in the Onliu variation:

Match Diamondback

KARET, the variation described in *Swords* #1, was essentially a lower middle class variation popular in Lower Felda, Iest and other major population centres. The act of **doubling** the initial wager was, in fact, a peculiarity of the emerging urban centres, reflecting the concentration of currency in the densely-populated capitals of the southern city states. The more money available in a city, the more frenzied the betting in its lower and upper-middle class taverns.

MATCH DIAMONDBACK, on the other hand, was the game of preference among the stingy military personnel of Onliu, and was much tamer when compared with its metropolitan cousin. Onliu soldiers were paid by the government a wage of twenty copper bits a month, out of which they were required to "kick-back" a certain percentage for food, lodgings and other necessities. As a consequence, the Onliu soldier might have only three bits left for betting after his expenses were paid. Match diamondback was usually played with representative chips of varying denominations and it was not unusual for several hundred chips to be bet in a marathon game over several days for the sake of two or three copper bits that they represented.

THE DECK consists of 1 magician, 2 priestesses, 3 queens, 4 kings and 5 priests. For three players, the deck consists of 1 magician, 4 priestesses, 6 queens, 8 kings and 10 priests (two decks minus one magician). For four players, the deck consists of 1 magician, 6 priestesses, 9 queens, 12 kings and 15 priests (three decks minus two magicians).

THE HANDS magician-priestess 70 pts.; priestess-priestess 60 pts.; magician-queen 60 pts.; magician-king 55 pts.; priestess-king 50 pts.; priestess-queen 45 pts.; priestess-priest 40 pts.; queen-king 35 pts.; magician-priest 30 pts.; queen-queen 25 pts.; king-king 20 pts.; queen-priest 15 pts.; king-priest 10 pts.; priest-priest 5 pts.

THE GAME begins with a draw for high card. Winner deals the first hand, two cards face down to each player. Each player examines his cards and the dealer makes a wager which must be matched by each of the other players (there is traditionally no ante in Match Diamondback. A player who folds on each hand can play all night and not lose a single coin). Each player then exposes one of his cards and the dealer indicates a new round of betting, each player choosing whether to match the dealer's wager or fold. Winning hand takes the pot. In the case of a tie between two players' hands, the pot is carried over into the next hand. If there are three players in the game and two are tied on a hand, the pot is split between the two players. If all three are tied, the pot is carried over into the next hand. If there are four players in a game and two players' hands are tied in points, the pot is split between the two tied players. If three or four players are tied in points, the pot is carried over into the next hand.

THE MOST UNIQUE FEATURE of Match Diamondback is the rule that the game must continue until a majority of the players involved agree to end it. (In a two-man game, both would have to agree, in a three-man game two would have to agree and in a four-man game, three would have to agree.) Very often another soldier would be asked to hold the contested coins in trust until a game was decided. "Coin-men" were responsible for organizing the closest approximation of a banking system ever to evolve in Onliu's loosely-knit military society, lending coins held in trust, fencing loot from military raids into neighboring countries, etc. It was not unusual for a game to drag on over several months, since a player leaving the game before a consensus was reached forfeited his winnings.

DIAMONDBACK RULES

DEALER'S DIAMONDBACK

This was the variation preferred in the Upper City of Iest around the time of Cerebus. Having evolved from being the hub of the Estarcion continent for a thousand years during the Black Tower Empire to the center of commerce and theology that it is in CEREBUS, the city's taverns were a gathering place for upwardly mobile merchants, traders and businessmen. Cerebus' musings in *Swords*, volume one on the equating of success at cards with masculinity applies as much to Iest as it does to Lower Fel'da. In Iest, Diamondback is viewed as a test of investment and manipulation skills by the business community. Playing Diamondback with a potential client or investor propelled many a cardsharp into the heady world of high finance. An "upper class" decorative-style Diamondback deck was a tool of trade. My incorporating this decorative deck into a story centered on the barbaric Onliu game of Match Diamondback (Cerebus No. 27) can be described as an in-joke for Estarcion fans.

The deck consists of 1 magician, 2 priestesses, 3 queens, 4 kings, and 5 priests. For three players, the deck consists of 1 magician, 4 priestesses, 6 queens, 8 kings and 10 priests (two decks minus one magician). For four players the deck consists of 1 magician, 6 priestesses, 9 queens, 12 kings and 15 priests (three decks minus two magicians).

The game begins with a draw for high card. It was considered "good breeding" for an obvious inferior (employee, younger relative, lower ranking officer, etc.) to allow an obvious superior (employer, older relative, ranking officer, etc.) to deal first, no matter who drew the high card. Between equals, allowing the other to deal first was an insult of the highest order. It paid to know your status relative to your opponent before the game began. The dealer established the ante for each hand **prior** to dealing. Two cards were dealt to each player and examined -- then turned face down. The dealer made an initial wager which his opponent(s) were required to match in order to remain in the game. Once a player had matched the dealer's initial wager, he could call a halt and try his luck in the next hand. Or by doubling the initial wager he could stay in the hand, doubling each successive wager the dealer made until his money and/or his nerves gave out. In the case of a tie between two players hands, the pot is continued over into the next hand.

Dealer's Diamondback gets its name from the Iestan preoccupation with control, influence and power (doubtless a manifestation of the struggle between religion and business that is the very essence of Iestan society). The dealer very much controls the tempo and intensity of the game with a minimum of effort.



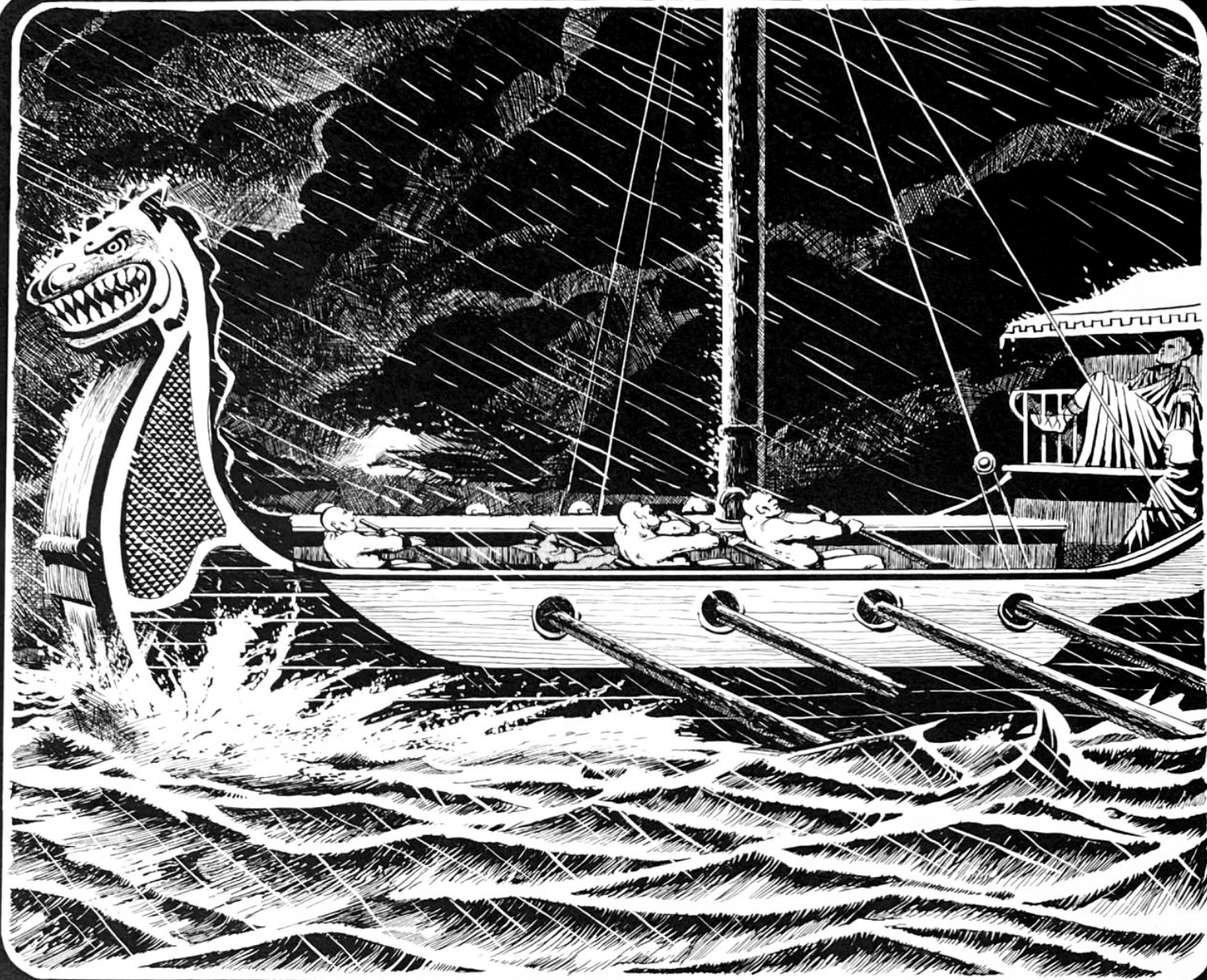


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Six Deadly Sins of Cerebus is a signed, limited-edition portfolio of 1,750 copies, of which this is number 224.
It is signed by the artist on the first plate.

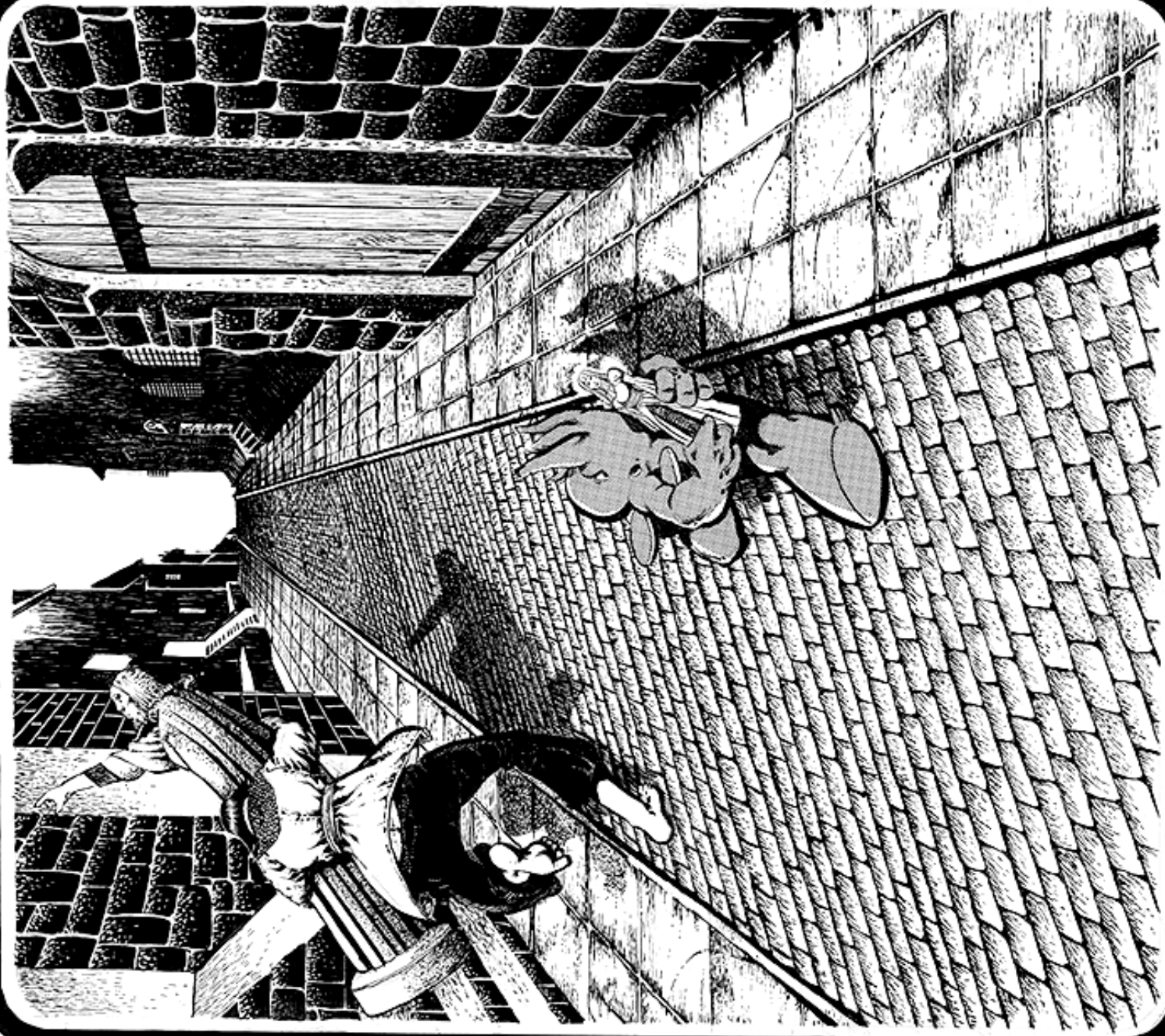
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George Olshevsky—Typography

SLOTH



David So 946
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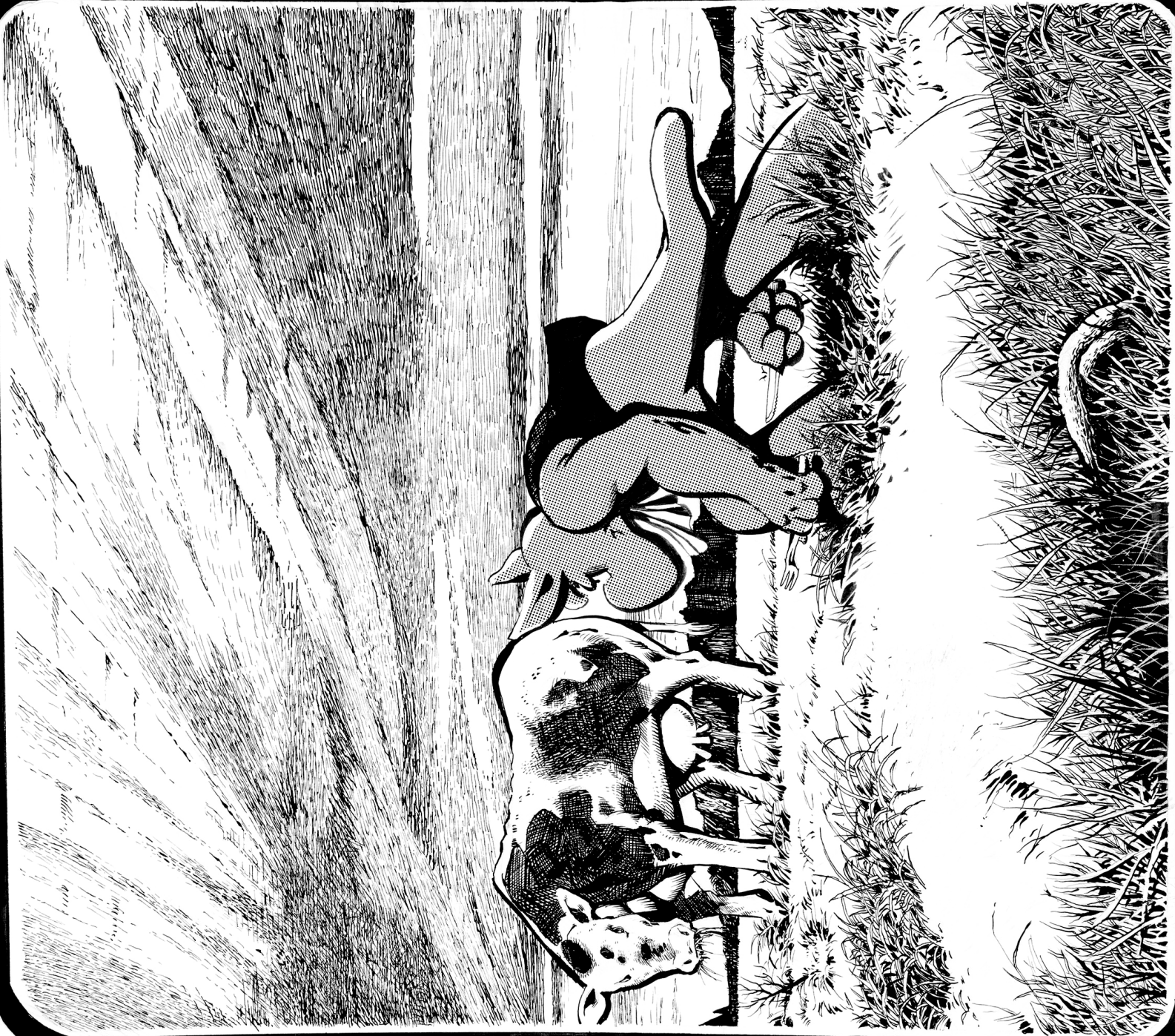
OLD
PARKS





THE
FARCE

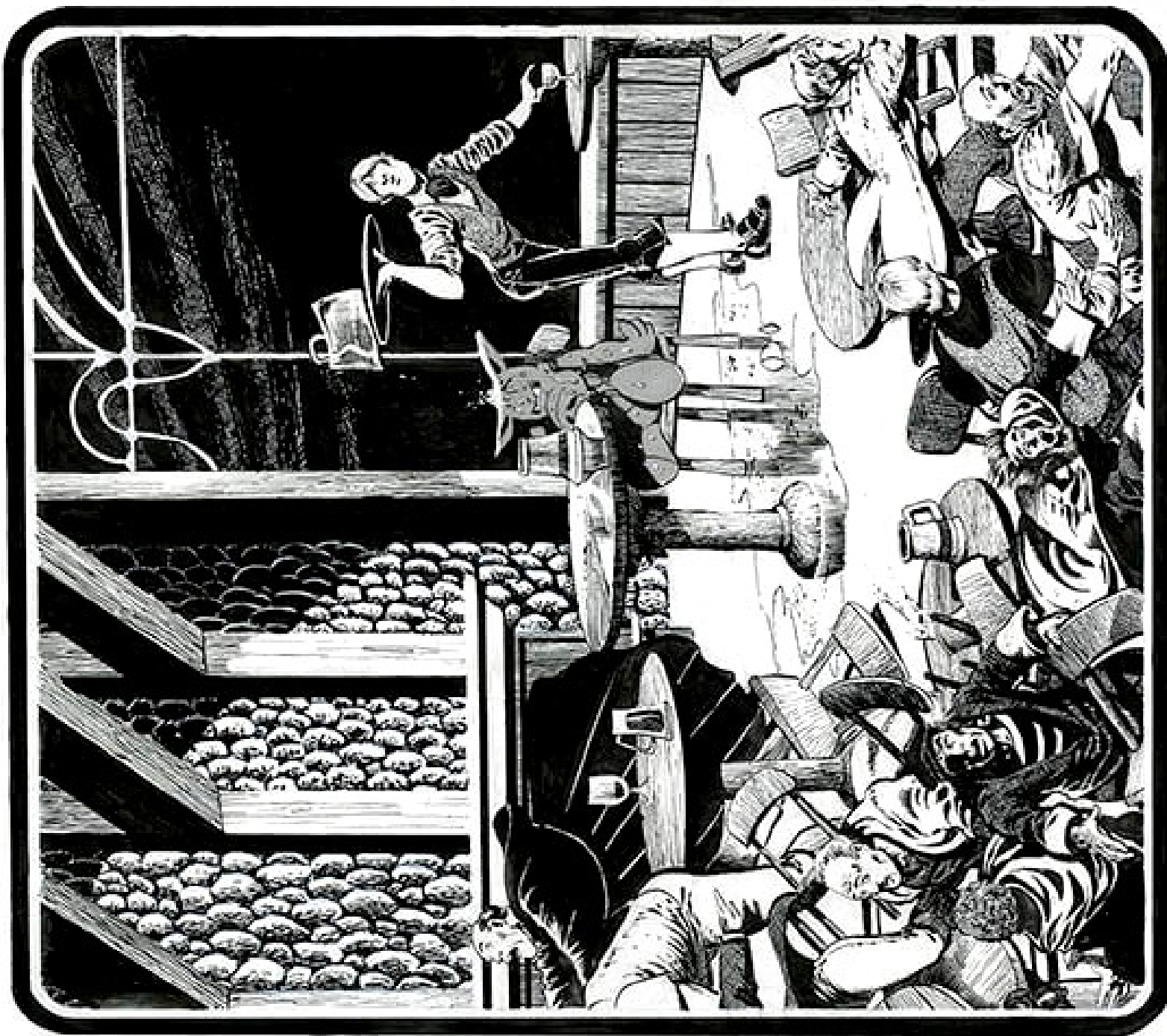
STUTTON &
Loomis



CHUR



PRIDE



ANGER

ARTIST PROFILE

DAVE SIM

Dave Sim was born May 17, 1956. He is completely self-taught as an artist, having translated his lifelong enjoyment of comics into a unique and entertaining graphic story style. Dave's first comic book experience was producing a local one-shot book called *Oktoberfest Comics*, to commemorate the 1976 Oktoberfest Festival in Kitchener, Ontario, Canada. He drew a weekly comic strip, *The Beavers*, for the Kitchener daily paper for two years. *The Beavers* also appeared in Mike Friedrich's *Star *Reach* publications along with some of Sim's more serious graphic story work. At about the same time, Sim also worked as a senior editor of *Orb* magazine in Toronto, from issue #6 until the operation folded. In 1977, Sim drew two full comic books for independent publishers, *Phantacea* and *Revolt: 3000*.

In December 1977, Dave Sim took a chance on publishing his own comic book, *Cerebus the Aardvark*. *Cerebus* is a very clever, three-foot-tall aardvark who is surrounded by normal-sized humans (and abnormal-sized monsters) in a world of swords and sorcery. The strip parodies many comic-book genres with an acid-edged wit that leaves the reader laughing every time. The first issues were done in small print runs that received sporadic distribution. The comics have not been reprinted as comics, and early issues of *Cerebus* are now sought-after collector's items. Two trade paperback collections,

The Swords of Cerebus Volumes I and II, have been released in recent months. These feature reprints of the first eight issues of *Cerebus* as well as new work. *Cerebus* the comic has reached its 26th issue as of this writing, with no end in sight.

Six Deadly Sins of Cerebus is Dave Sim's first limited-edition portfolio. We have solicited his comments on this work:

"Doing a major piece of work like this is a lot like running five miles before breakfast. You don't feel good doing it, but you feel good having done it. At first glance, six plates seems like a cakewalk. Had it been a six-page story, this would indeed have been the case. With a story, you rely on the continuity to carry the reader's eye through the picture. An excess of detail is to be used sparingly, to slow the reader down or to emphasize a particularly forceful location or situation. Most comic stories (the ones I like, anyway) rely far more on shorthand images—silhouettes, outlines, extreme close-ups, etc.—to maintain and emphasize the narrative. Large detailed panels (Hal Foster notwithstanding) are the exception rather than the rule.

"It is for this reason that the same elements of doing a portfolio that excited me were also the most exhausting. Basically, I was trying to take the style I was developing in the monthly book and modify it into a number of textures suitable for a portfolio—in essence, to take what I was doing and just do it more so.



"As a learning experience, it was immensely helpful. The endless repetition of pen strokes to indicate, variously, depth, regularity, irregularity, and mood forced me into new pen motions more natural to my own hand. I let the pen do more of the drawing, adding and reducing pressure in response to the way my eye was feeling the page.

"The portfolio was also the greatest strain I have ever faced while drawing Cerebus, involving the production of numerous thumbnail sketches of each sin, in order to develop a visually humorous situation that did not rely on words to communicate (about a week), followed by the pencilling of each drawing (a couple of days each), and finally the inking (about three days each). Considering that I was drawing six comic-book pages in about three days at this time, the intensity of staring at the same six pieces of paper for five weeks, mentally inking and reinking every square inch in advance, got to be a little much toward the finish.

"Enjoy. You may not see another one for some time."

THE LAST DAY:

WIDESCREEN REMARQUE

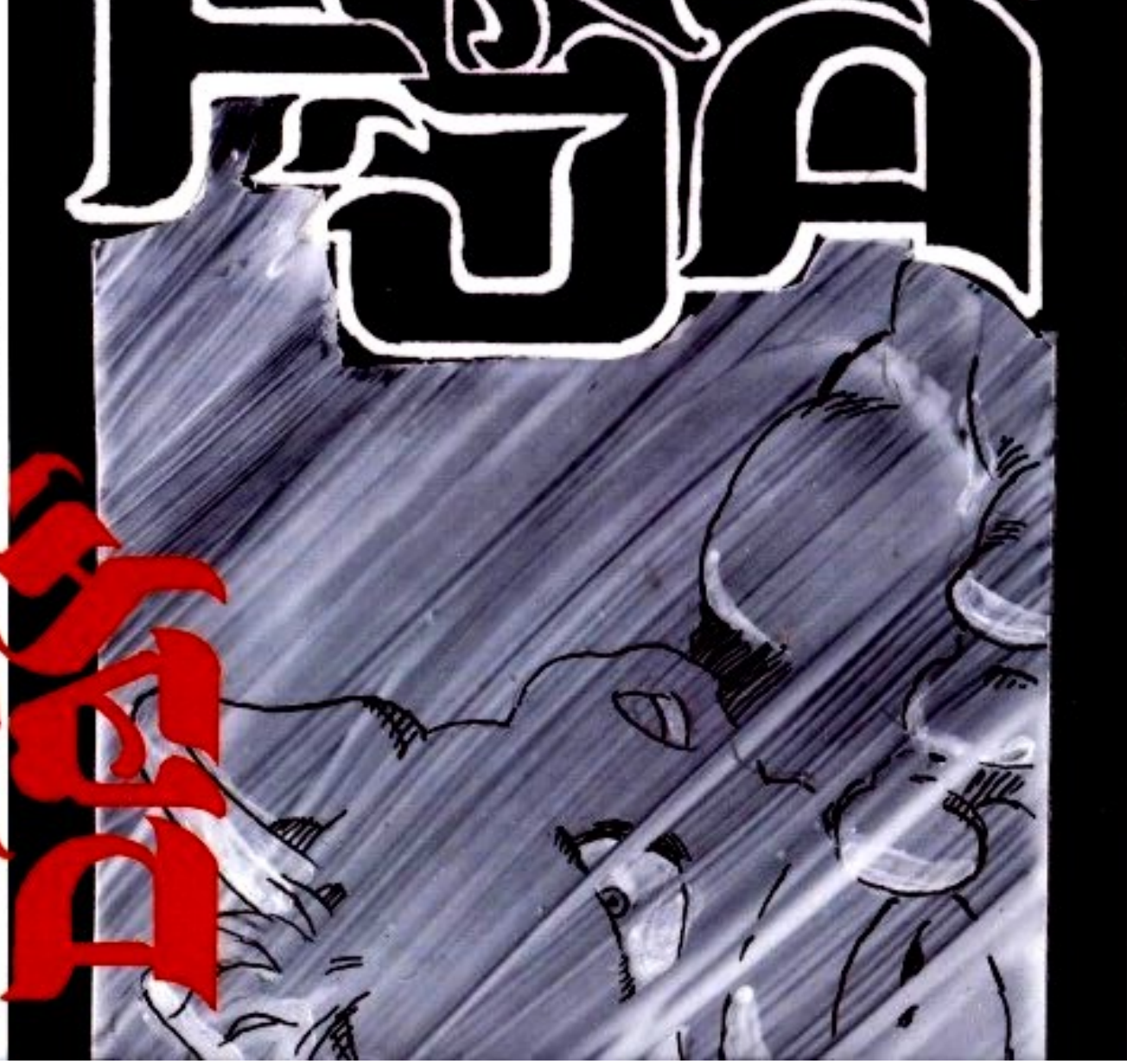
ACTION CATALOGUE NO. 1

In 2023, Sim remastered THE LAST DAY for a new printing and, as an incentive to backers, created several unique wraparound covers. These covers were collected in the catalogue, with identifying codes which bidders could use to purchase the original art at auction.

Less than 300 catalogue copies were printed. The reprint herein comes from photographs of the catalogue pages, rather than scans of the original work.

First

WIDESCREEN
REMARQUE
AUCTION
CATALOGUE



Catalogue
Number
One

THE LAST DAY WIDESCREEN REMARQUE AUCTION CATALOGUE

motifs

WHY IS IT ALWAYS SO HOT IN HERE? With his short-term memory gone, Cerebus spends most of the last day of his life alternately sweltering (and stripping down to his underwear) and then freezing (and bundling himself up in layers of heavy clothing)

THE IMMINENT LIGHT On the last day of his life, during rare moments of calm introspection, Cerebus experiences "neither here nor there (yet)" inward and outward illumination, simultaneously

INTO THE LIGHT AFTER Cerebus' death on page 8 of issue 300 (March, 2004), he incarnates nearby in the form of his much younger self and is immediately surrounded by dazzling, absorptive and radiant light from above him

THE REMARQUES are named for the "coined term" popularly used to describe small illustrations Frank Frazetta would add to the margins of photographic prints of his fantasy paintings

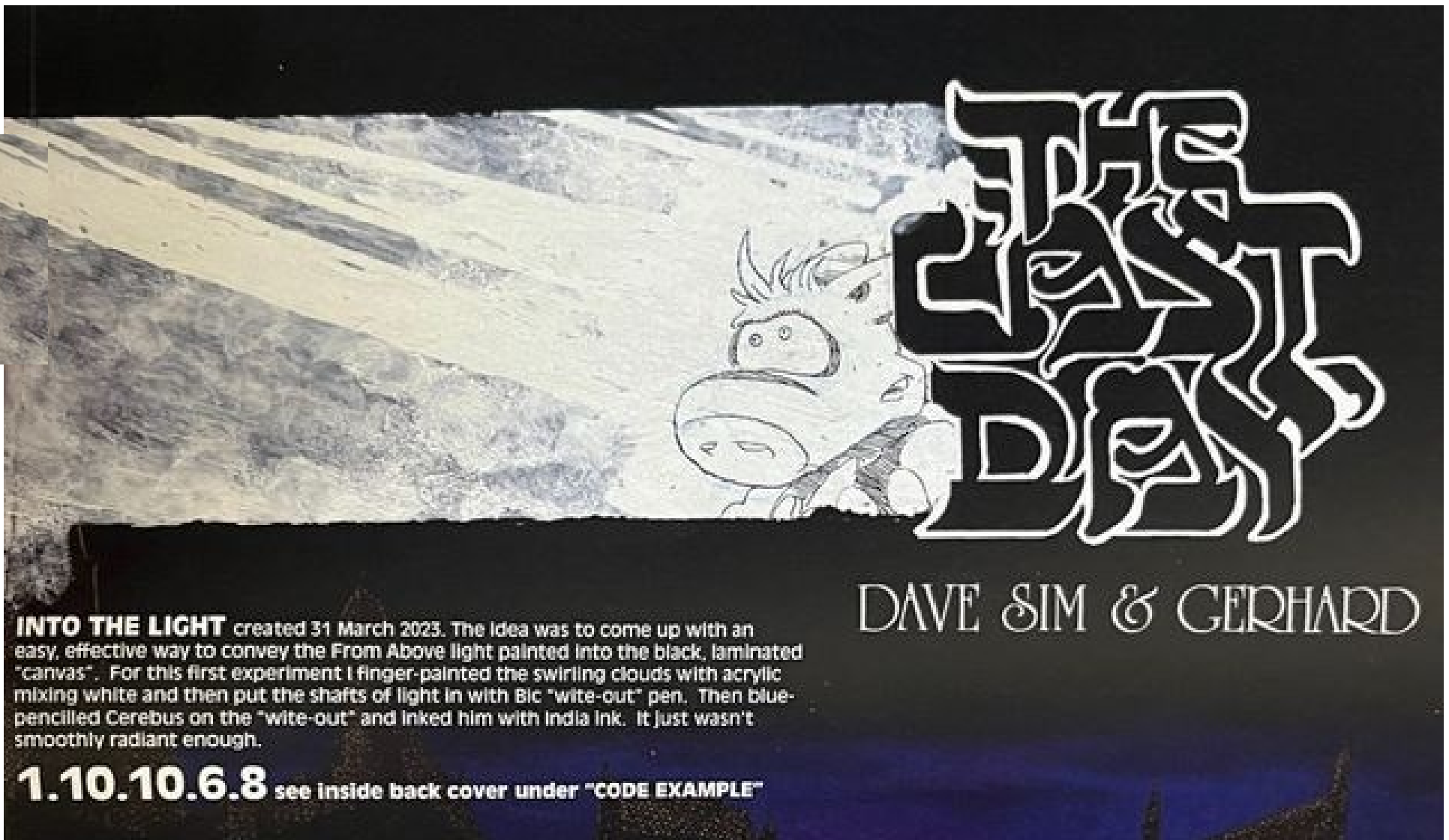


THE LAST DAY

DAVE SIM & GERHARD

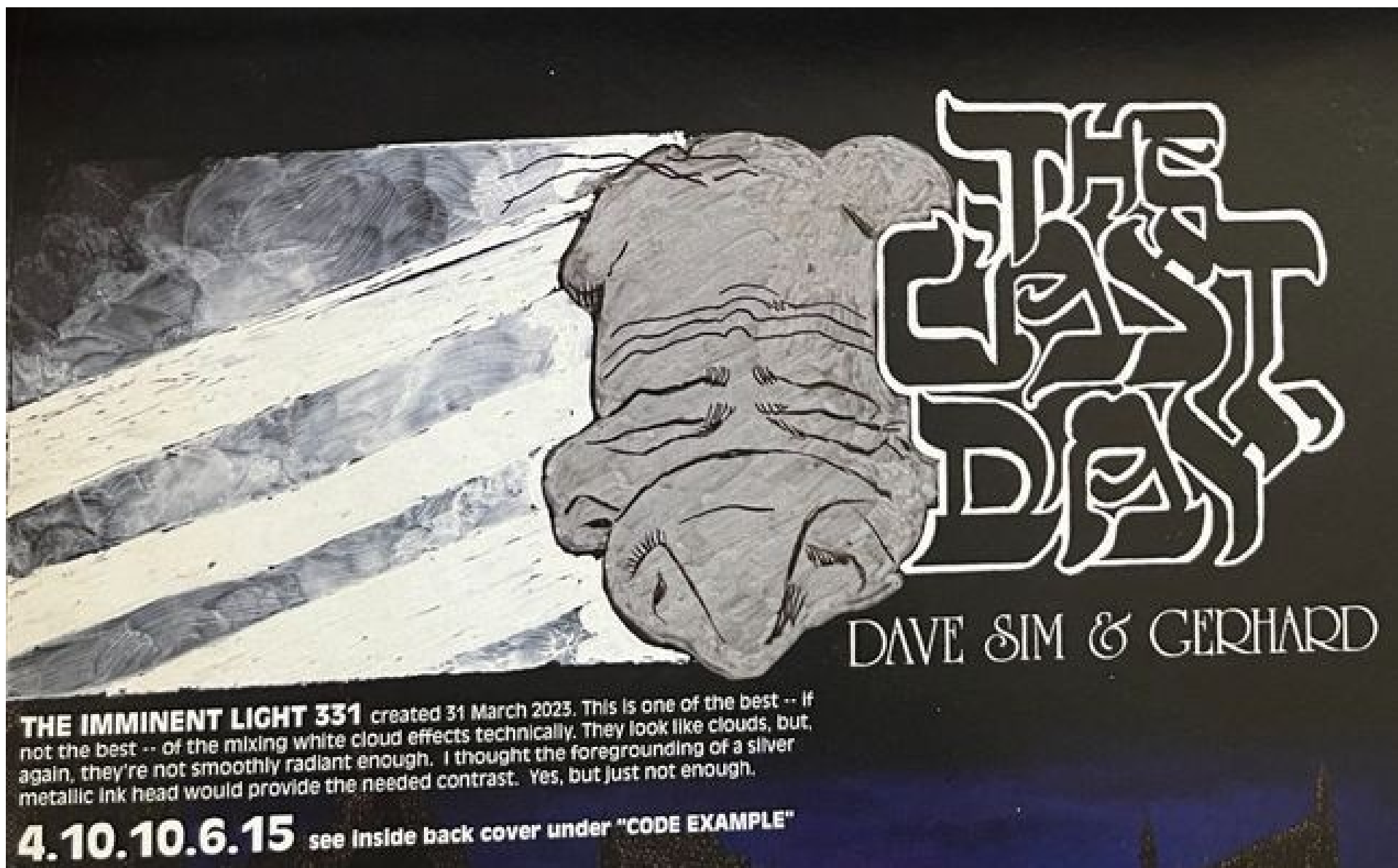
THE SECOND REMARQUE created 30 March 2023 It had been so long since I had drawn "Last Day Cerebus" (almost 20 years) that I forgot he only had one ear. Grey acrylic paint with India ink. The grey acrylic paint was too dark and I was trying to avoid having to mix colours (although I've filed it away mentally as a great way to "detail" the black background)

3.1.6.6.1 see inside back cover under "CODE EXAMPLE"



INTO THE LIGHT created 31 March 2023. The idea was to come up with an easy, effective way to convey the From Above light painted into the black, laminated "canvas". For this first experiment I finger-painted the swirling clouds with acrylic mixing white and then put the shafts of light in with Bic "wite-out" pen. Then blue-pencilled Cerebus on the "wite-out" and inked him with India Ink. It just wasn't smoothly radiant enough.

1.10.10.6.8 see inside back cover under "CODE EXAMPLE"

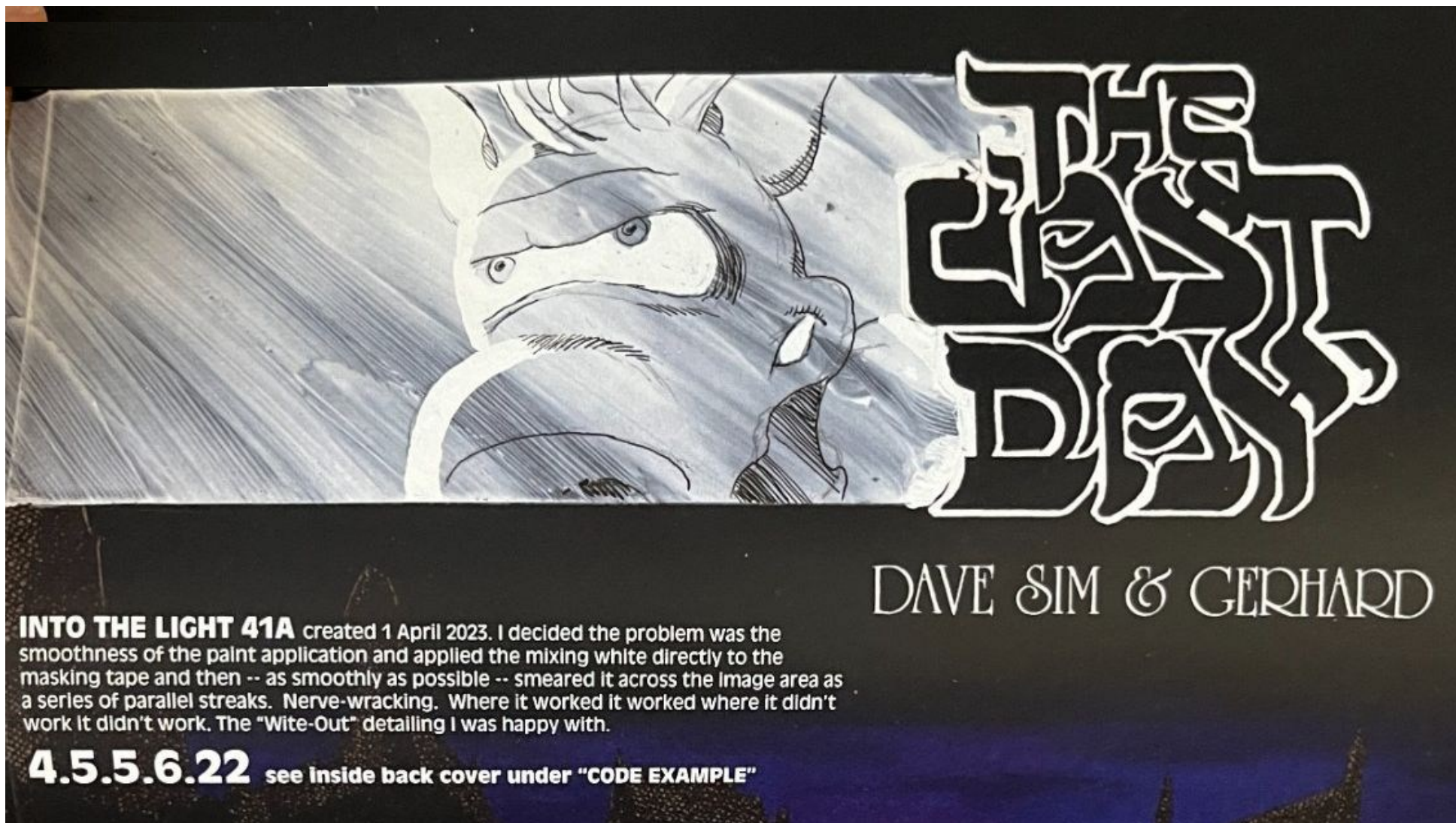


THE LAST DAY

DAVE SIM & GERHARD

THE IMMINENT LIGHT 331 created 31 March 2023. This is one of the best -- if not the best -- of the mixing white cloud effects technically. They look like clouds, but, again, they're not smoothly radiant enough. I thought the foregrounding of a silver metallic ink head would provide the needed contrast. Yes, but just not enough.

4.10.10.6.15 see inside back cover under "CODE EXAMPLE"

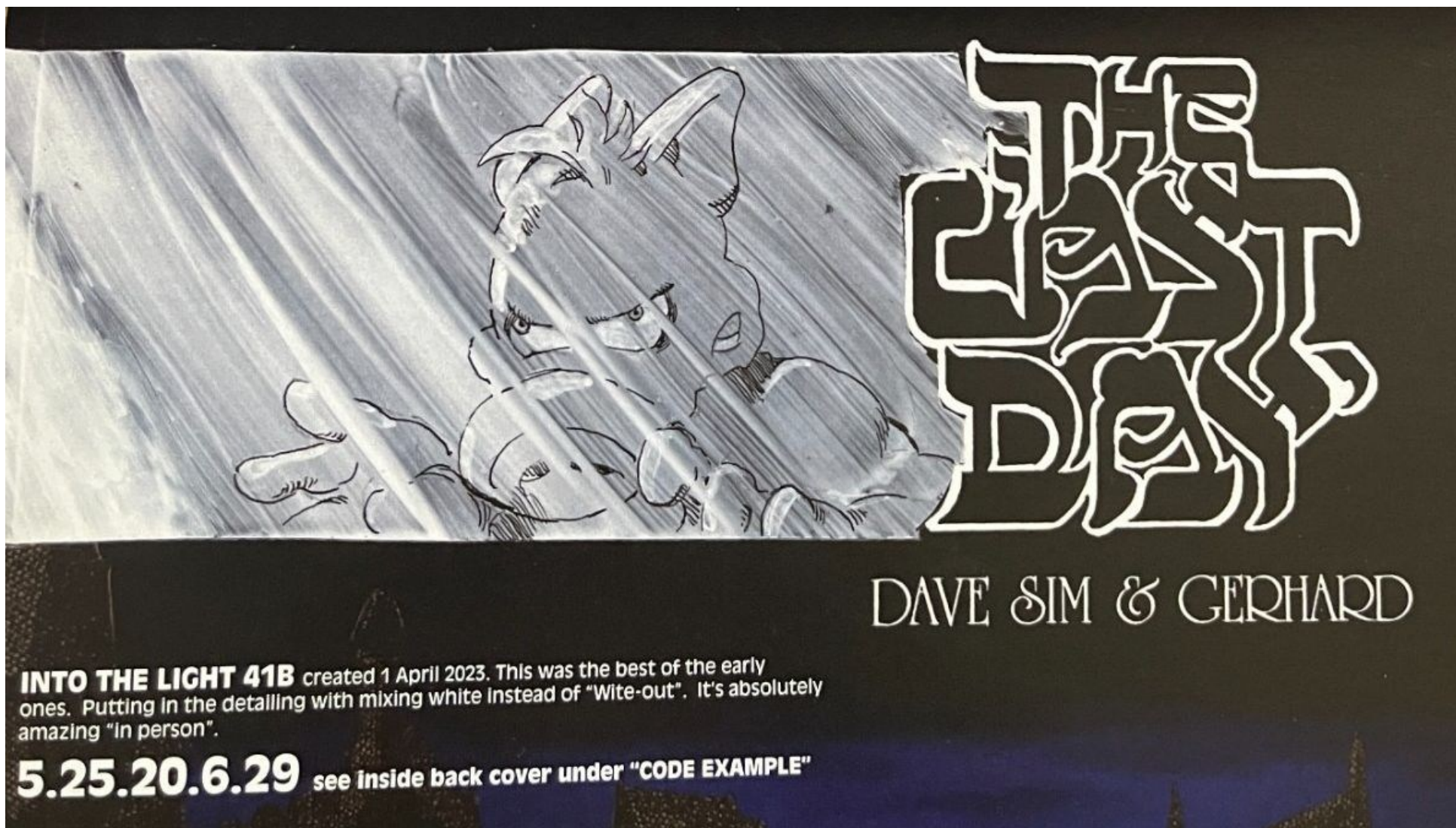


THE LAST DAY

DAVE SIM & GERHARD

INTO THE LIGHT 41A created 1 April 2023. I decided the problem was the smoothness of the paint application and applied the mixing white directly to the masking tape and then -- as smoothly as possible -- smeared it across the image area as a series of parallel streaks. Nerve-wracking. Where it worked it worked where it didn't work it didn't work. The "Wite-Out" detailing I was happy with.

4.5.5.6.22 see inside back cover under "CODE EXAMPLE"



THE LAST DAY

DAVE SIM & GERHARD

INTO THE LIGHT 41B created 1 April 2023. This was the best of the early ones. Putting in the detailing with mixing white instead of "Wite-out". It's absolutely amazing "in person".

5.25.20.6.29 see inside back cover under "CODE EXAMPLE"



DAVE SIM & GERHARD

INTO THE LIGHT 41C created 1 April 2023. This was a failed experiment on the background. Could I correct the background by letting it dry and then adding another layer of streaks? No. I was right the first time with 41A and 41B. "One chance. Don't mess it up." The larger head was a good idea, pencilled on tracing paper and then transferred for inking. Radiant enough but lacking light "vectors"

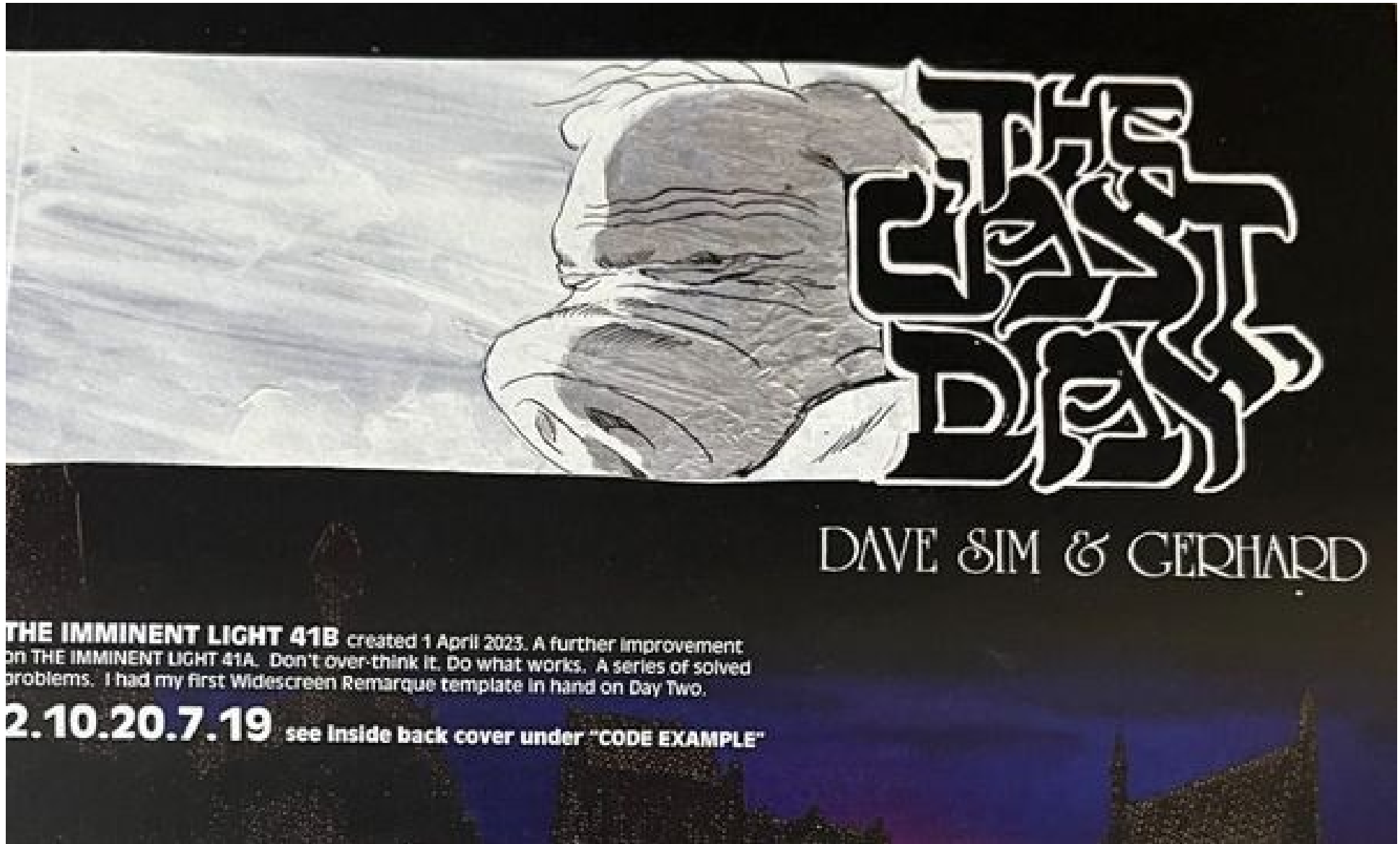
1.5.10.7.5 see inside back cover under "CODE EXAMPLE"



DAVE SIM & GERHARD

THE IMMINENT LIGHT 41A created 1 April 2023. A definite improvement on THE IMMINENT LIGHT 331. Putting the mixing white cloud effects on a little thicker and doing a white highlight on the side of Cerebus' face brought me within range of what I was seeing in my head. Giving the silver ink a "craggy" quality that suits Last Day Cerebus.

2.10.10.7.12 see inside back cover under "CODE EXAMPLE"



THE IMMINENT LIGHT 41B created 1 April 2023. A further improvement on THE IMMINENT LIGHT 41A. Don't over-think it. Do what works. A series of solved problems. I had my first Widescreen Remarque template in hand on Day Two.

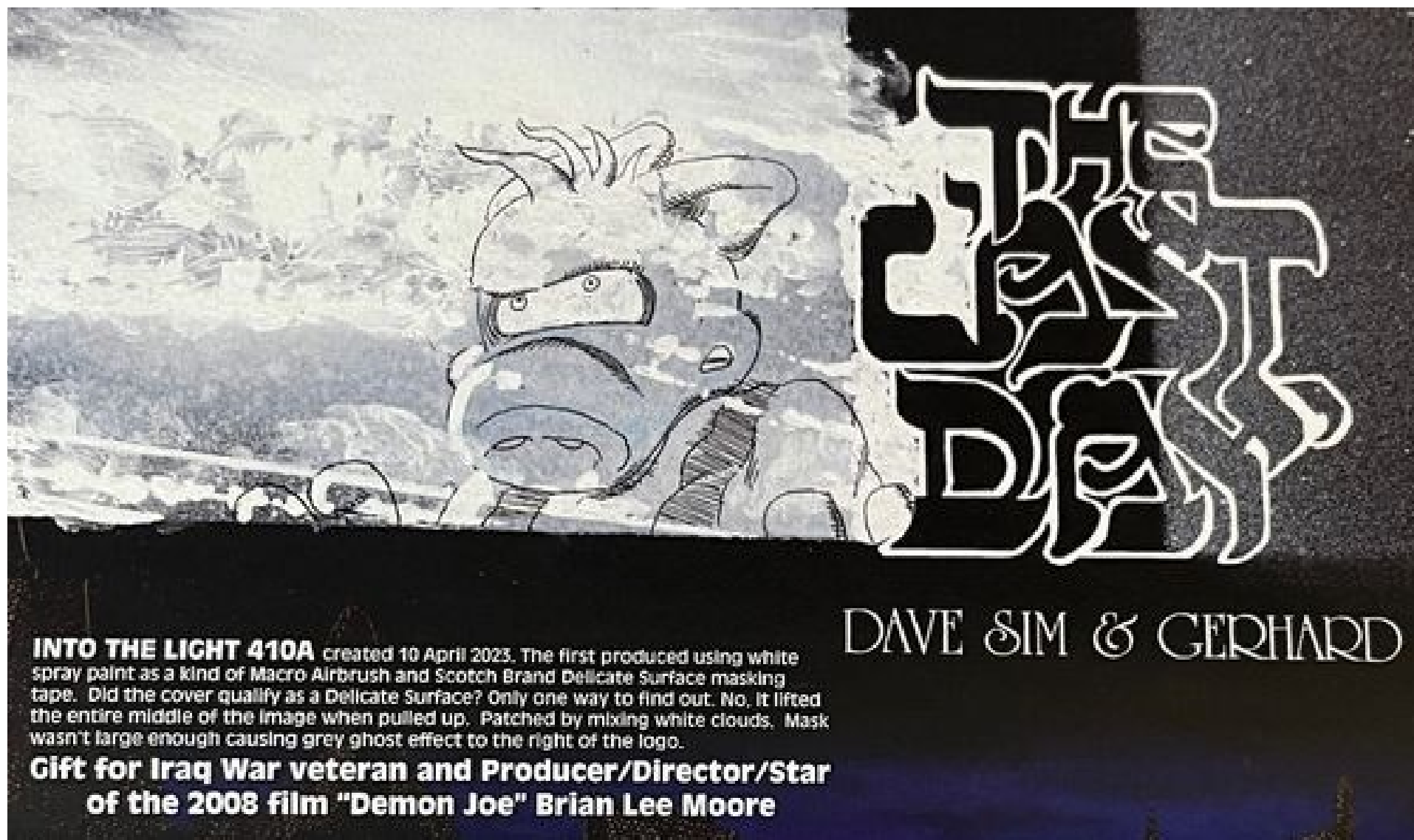
2.10.20.7.19 see inside back cover under "CODE EXAMPLE"



DAVE SIM & GERHARD

INTO THE LIGHT 41D created 1 April 2023. This was actually the first INTO THE LIGHT produced April 1st. The swath of yellow across the middle was created with the remains of a can of Interior Satin Off-White paint and my first experiments with mixing white clouds. Proving just how far you can come in a single day, this one's a sentimental favourite.

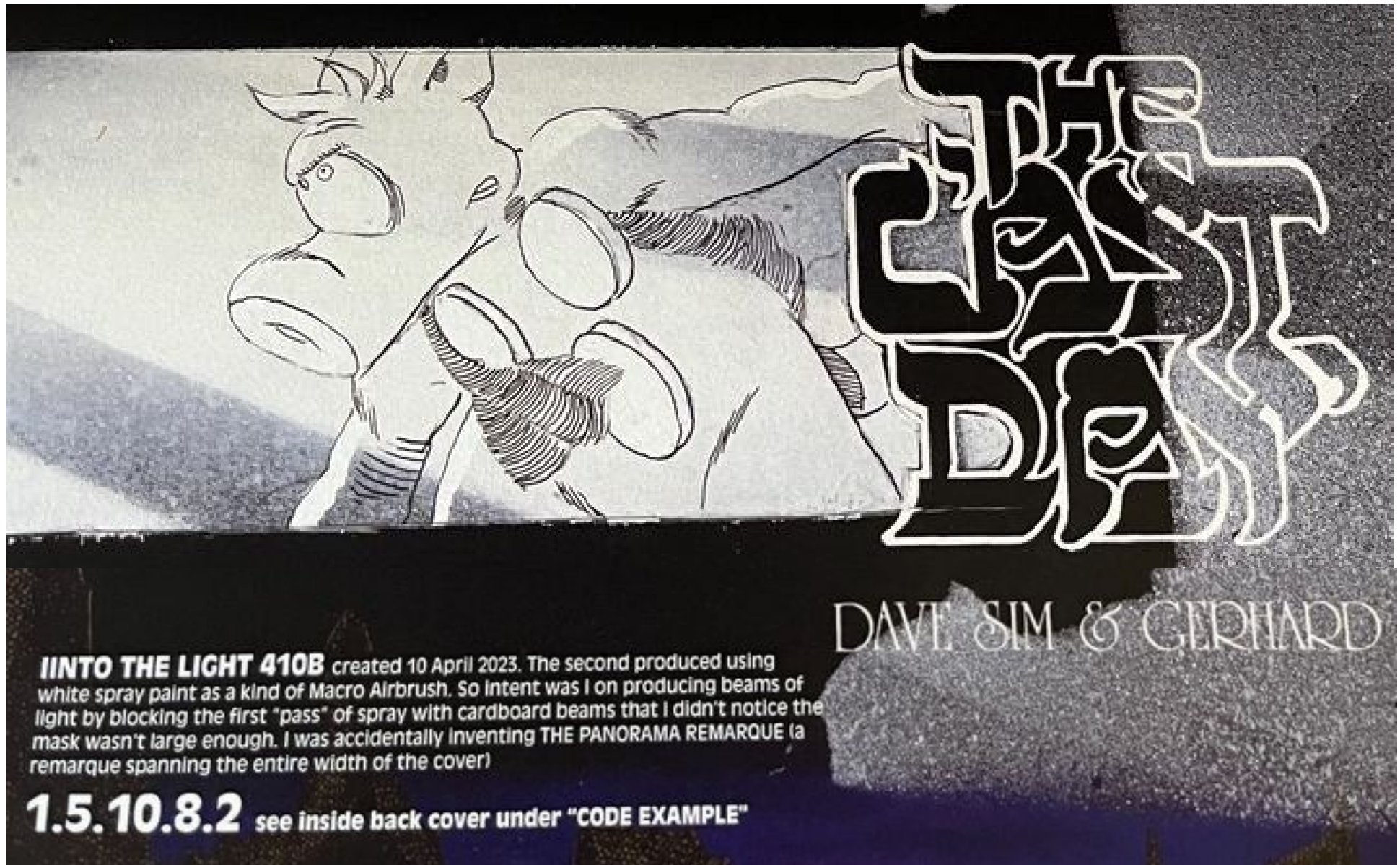
1.5.10.7.26 see inside back cover under "CODE EXAMPLE"



INTO THE LIGHT 410A created 10 April 2023. The first produced using white spray paint as a kind of Macro Airbrush and Scotch Brand Delicate Surface masking tape. Did the cover qualify as a Delicate Surface? Only one way to find out. No. It lifted the entire middle of the image when pulled up. Patched by mixing white clouds. Mask wasn't large enough causing grey ghost effect to the right of the logo.

**Gift for Iraq War veteran and Producer/Director/Star
of the 2008 film "Demon Joe" Brian Lee Moore**

DAVE SIM & GERHARD

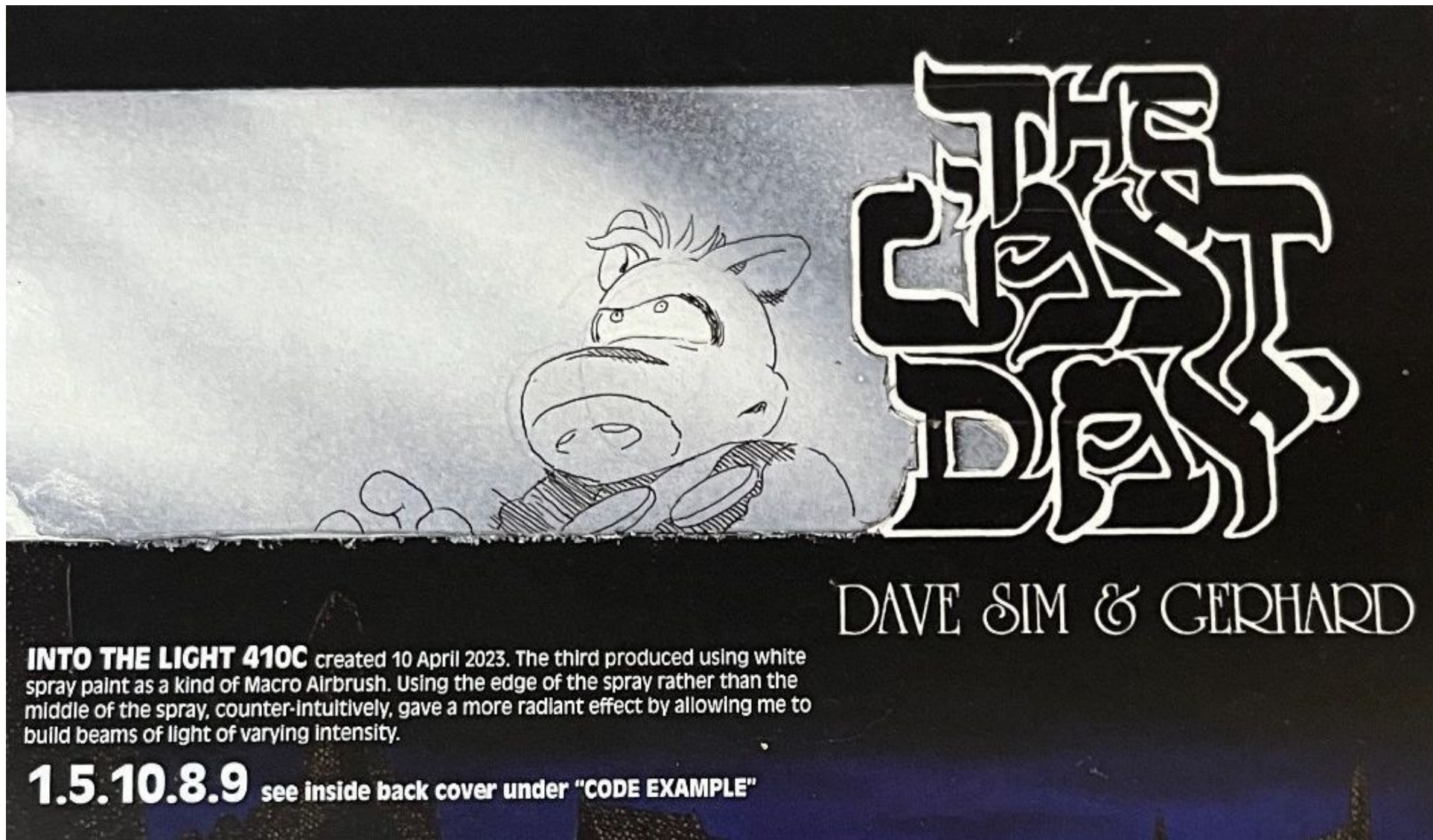


THE DAY

DAVE SIM & GERHARD

IINTO THE LIGHT 410B created 10 April 2023. The second produced using white spray paint as a kind of Macro Airbrush. So intent was I on producing beams of light by blocking the first "pass" of spray with cardboard beams that I didn't notice the mask wasn't large enough. I was accidentally inventing THE PANORAMA REMARQUE (a remarque spanning the entire width of the cover)

1.5.10.8.2 see inside back cover under "CODE EXAMPLE"



INTO THE LIGHT 410C created 10 April 2023. The third produced using white spray paint as a kind of Macro Airbrush. Using the edge of the spray rather than the middle of the spray, counter-intuitively, gave a more radiant effect by allowing me to build beams of light of varying intensity.

1.5.10.8.9 see inside back cover under "CODE EXAMPLE"



DAVE SIM & GERHARD

INTO THE LIGHT 410D created 10 April 2023. The fourth produced using white spray paint as a kind of Macro Airbrush and the first official PANORAMA REMARQUE. I thought I had blown it by spraying too directly on THE LAST DAY logo but, miraculously, as the spray paint dried, the logo swam back into view. This is my favourite.

1.5.10.8.16 see inside back cover under "CODE EXAMPLE"



WHY IS IT ALWAYS SO HOT IN HERE? created 11 April 2023. The concept was to pour diluted Cadmium Red and Primary Yellow onto and into each other while tilting the cover downward in the hopes that they would form a liquid orange blend with (hopefully) a slick inking surface. "The best laid plans of mice and men...". I spent the rest of the day looking at it and rethinking it.

1.5.5.8.23 see Inside back cover under "CODE EXAMPLE"



THE LAST DAY

DAVE SIM & GERHARD

INTO THE LIGHT 412 created 12 April 2023. The second official PANORAMA REMARQUE. Just trying not to spray too directly on THE LAST DAY logo, I ended up with a smooth, light beam-less left to right gradation. I decided to experiment with three different approaches to Cerebus's forelock, none of which I was very happy with.

1.5.10.8.30 see inside back cover under "CODE EXAMPLE"



DAVE SIM & GERHARD

THE IMMINENT LIGHT 412 created 12 April 2023. Started as a REMARQUE EDITION HEAD. Only when it was done, did I notice that I had done it on one of the copies NOT signed by Gerhard. I spray painted the background and threw a white highlight on the side of the face. This is, so far, my all-time favourite.

2.10.10.9.6 see inside back cover under "CODE EXAMPLE"

These auctions will be held virtually
in the daily COMMENTS sections of
A MOMENT of CEREBUS.com

the most prominent of the
CEREBUS FAN SITES

inaugurated by Tim Webber
of London, England
November 17, 2011

and under the interim editorship
of Matt Dow of Two Rivers,

Wisconsin since
November 14 2017

code example

2.10.10.6.8

The first number indicates the duration

of the auction in days: **2**

The second number indicates the dollar

amount of the opening bid: **\$10 CAD**

The third number indicates the minimum

increments of the bidding: **\$10 CAD**

The fourth number indicates the month

the auction begins: **JUNE**

The fifth number indicates the day

the auction begins: **the 8th**

So, from 12:01 am CST **June 8th**

through 11:59 pm CST **June 9th**

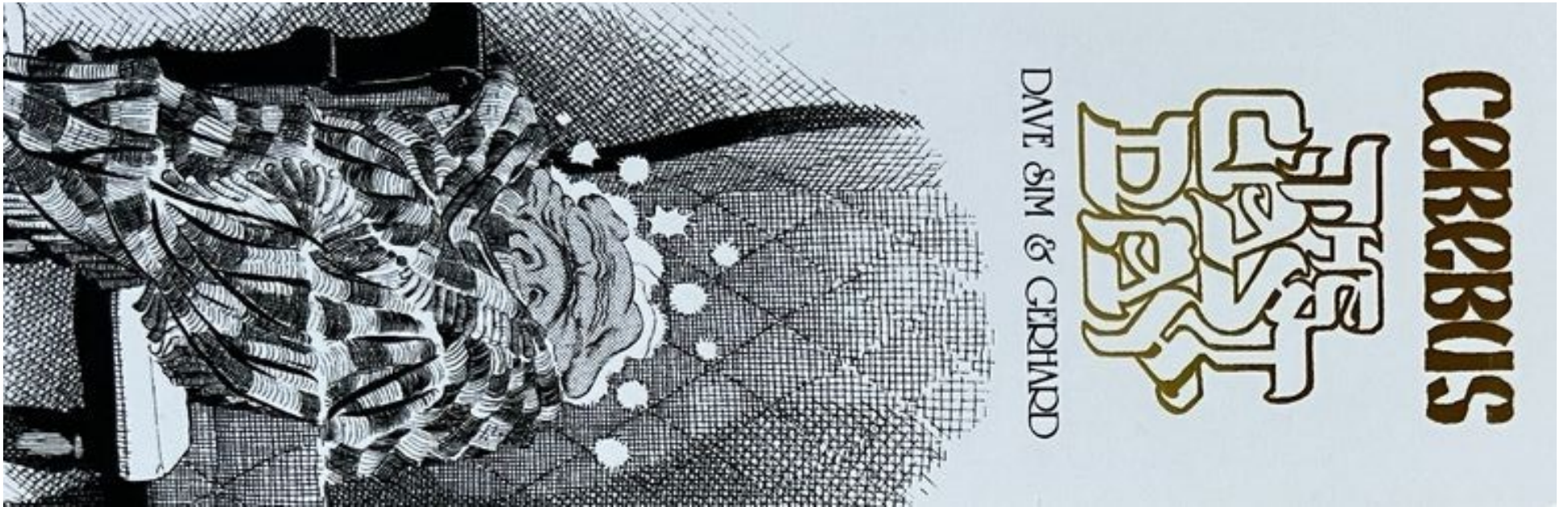
[Red signature]

Second printing

This is copy number 55 of 200



\$23
Canada



COMMEMORATIVE BOOKMARK



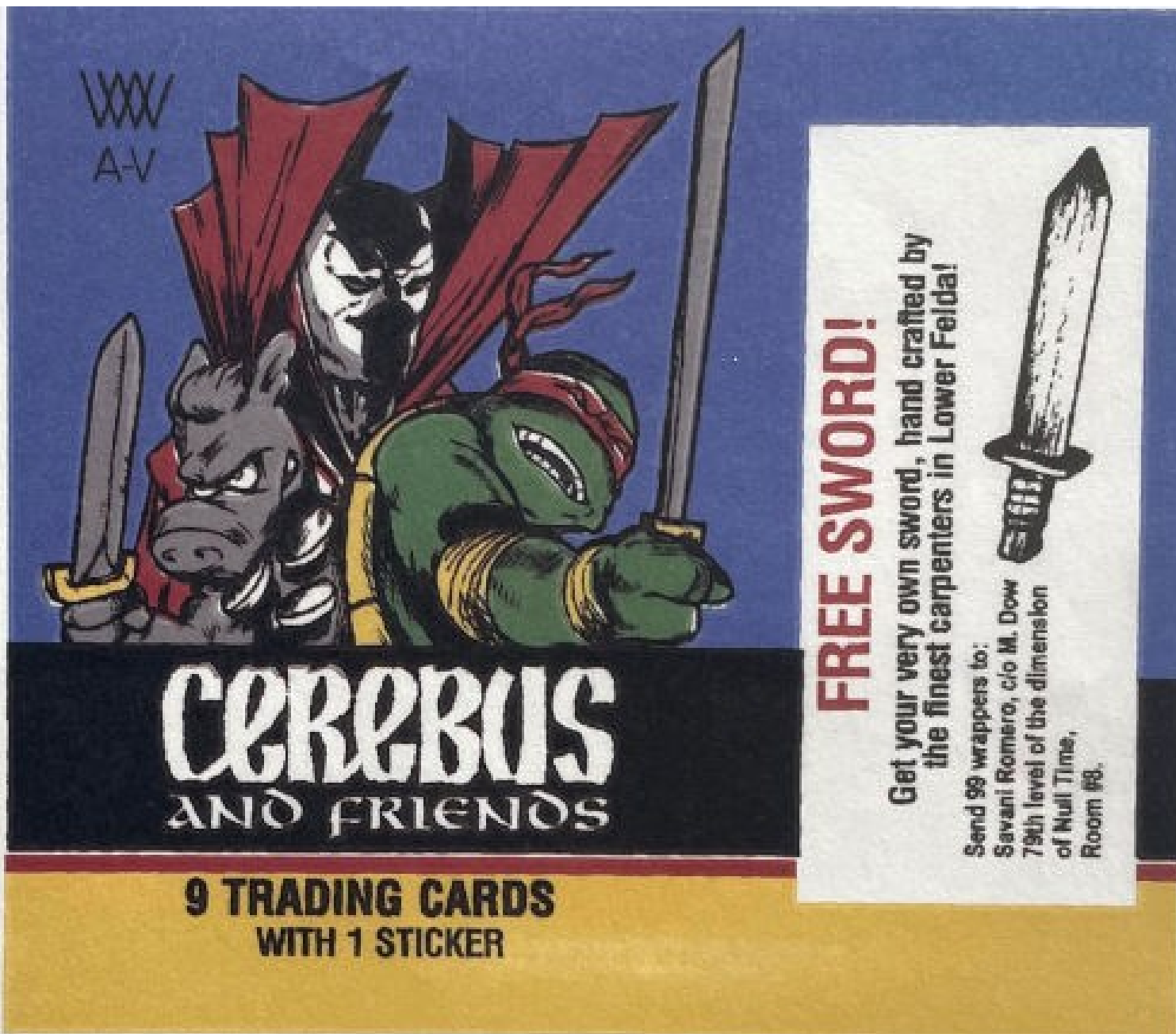
WAVERLY PRESS TRADING CARD WAX PACK WRAPPERS

ARTWORK: SERKWORKS 2025

Cerebus © 2025 Dave Sim published by Aardvark-Vanaheim
Teenage Mutant Ninja Turtles © 2025 Viacom International Inc.
Created by Kevin Eastman and Peter Laird
Spawn © 2025 Todd McFarlane

This pack contains officially released promotional trading cards from the Remastered
Spawn #10, Remastered Teenage Mutant Ninja Turtles #6 and remastered Cerebus books,
published by Aardvark-Vanaheim and The Waverly Press.

Wax Pack Artwork Designed by Serkworks- [serkworks.com](http://serkworks-serkworks.com)



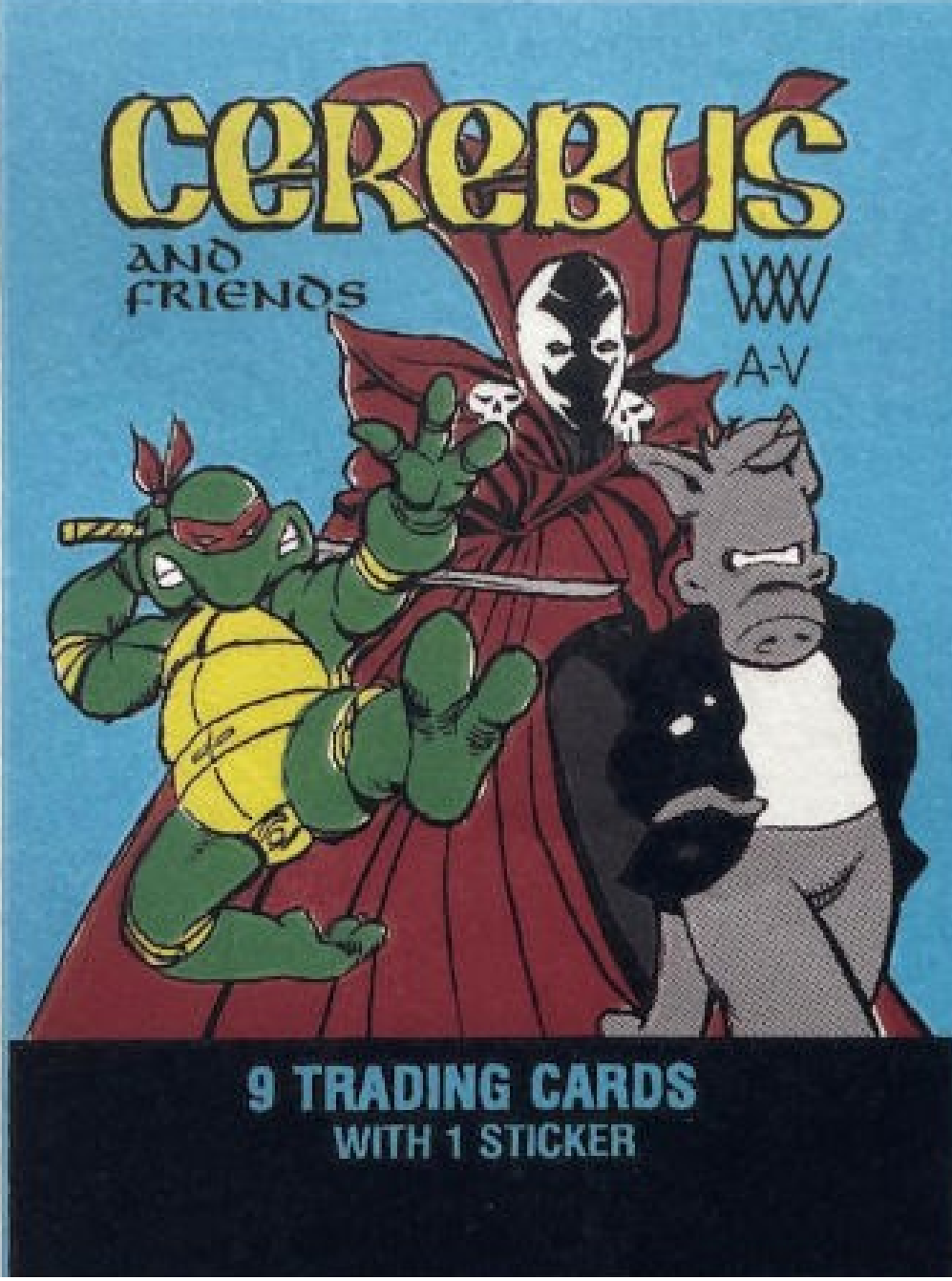
Cerebus © 2025 Dave Sim published by Aardvark-Vanaheim
Teenage Mutant Ninja Turtles © 2025 Viacom International Inc.

Created by Kevin Eastman and Peter Laird

Spawn © 2025 Todd McFarlane

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Wax Pack Artwork Designed by Serkworks- serkworks.com



GET THE ULTIMATE TRAVEL COMPANION TO ANYWHERE!

Pray you're in paradise if you lose it



Send 99 wrappers to:
Magus Doran,
The Rusty Bat Manor,
South Wall Gate, Imesh.

Cerebus © 2025 Dave Sim published by Aardvark-Vanaheim

This pack contains officially released promotional trading cards from the Remastered Spawn #10, Remastered Teenage Mutant Ninja Turtles #8 and remastered Cerebus books, published by Aardvark-Vanaheim and The Waverly Press.

Wax Pack Artwork Designed by Serkworks- serkworks.com

CEREBUS



**NEW
SERIES!
EXTRA-
STICKER IN
EVERY PACK**



9 CARDS • 1 STICKER

A REAL PIECE OF THE WALL OF T'SI

Impress your friends by how
far you've gone!



Send 99 wrappers to: M. Liss,
Corner table, Ram's Lord Tavern,
Lower City, Iest.

Cerebus © 2025 Dave Sim published by Aardvark-Vanaheim

This pack contains officially released promotional trading cards from the Remastered Spawn #10, Remastered Teenage Mutant Ninja Turtles #8 and remastered Cerebus books, published by Aardvark-Vanaheim and The Waverly Press.

Wax Pack Artwork Designed by Serkworks - serkworks.com

CEREBUS

DAVE
SIM
ART



WV
A-V

9 COMIC ART CARDS AND 1 STICKER

CIRIN SECRET DECODER RING

Get it before they get you!

Send 99 wrappers to:

Ambassador Suite,

Regency Hotel,

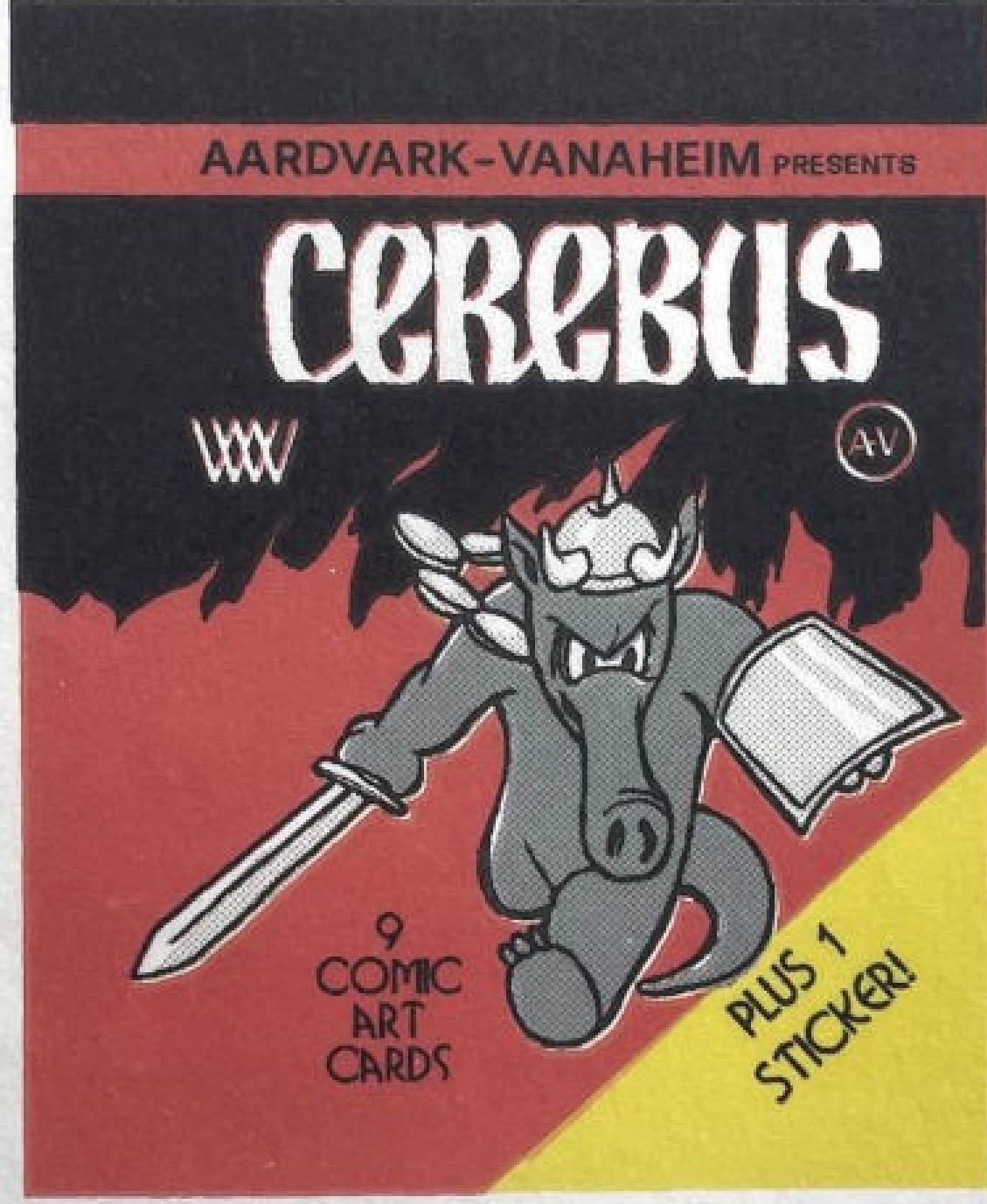
Upper City, lest



Cerebus © 2025 Dave Sim published by Aardvark-Vanaheim

This pack contains officially released promotional trading cards from the Remastered Spawn #10, Remastered Teenage Mutant Ninja Turtles #8 and remastered Cerebus books, published by Aardvark-Vanaheim and The Waverly Press.

Wax Pack Artwork Designed by Serkworks- serkworks.com



**A REPLICA FLAME JEWEL,
FORGED FROM REAL WALNUTS!**

Send 99 wrappers to:
Pud's Tavern, distance marker 45
on the road to the Upper City, lest.



DAVE SIM PORTFOLIO DONE FOR *MARVEL FANFARE* #25 (1986). PUBLISHED, COLORED PORTFOLIO CAN BE VIEWED IN *CEREBUS: MISCELLANY VOLUME 1*.





ANTO
SAMS-
BROS
COLIN

NEED...

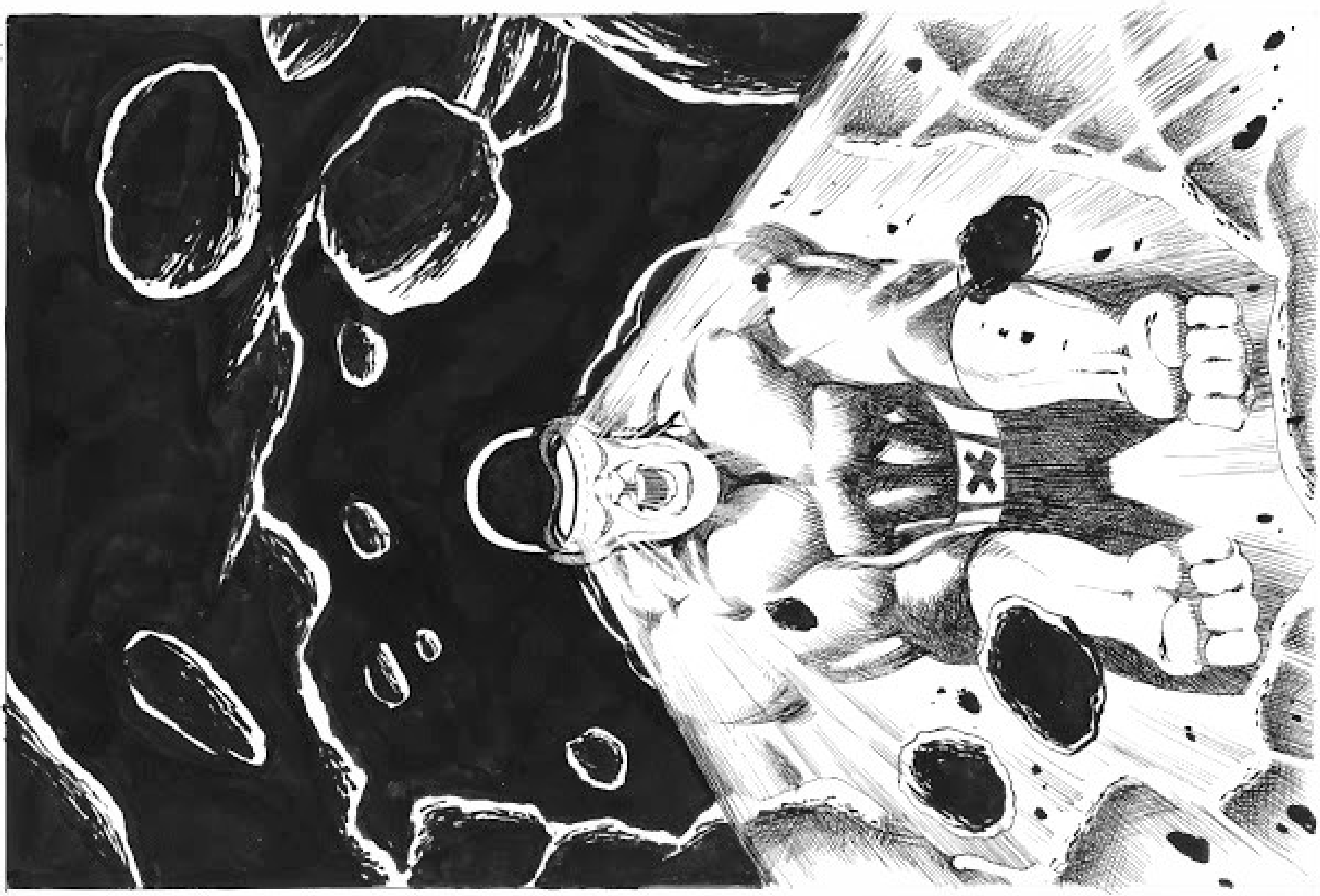
B-B-BROWNE!

MY MANDOK?

GERBOK
GERBOK
GERBOK

ALONG
-RETRACING...

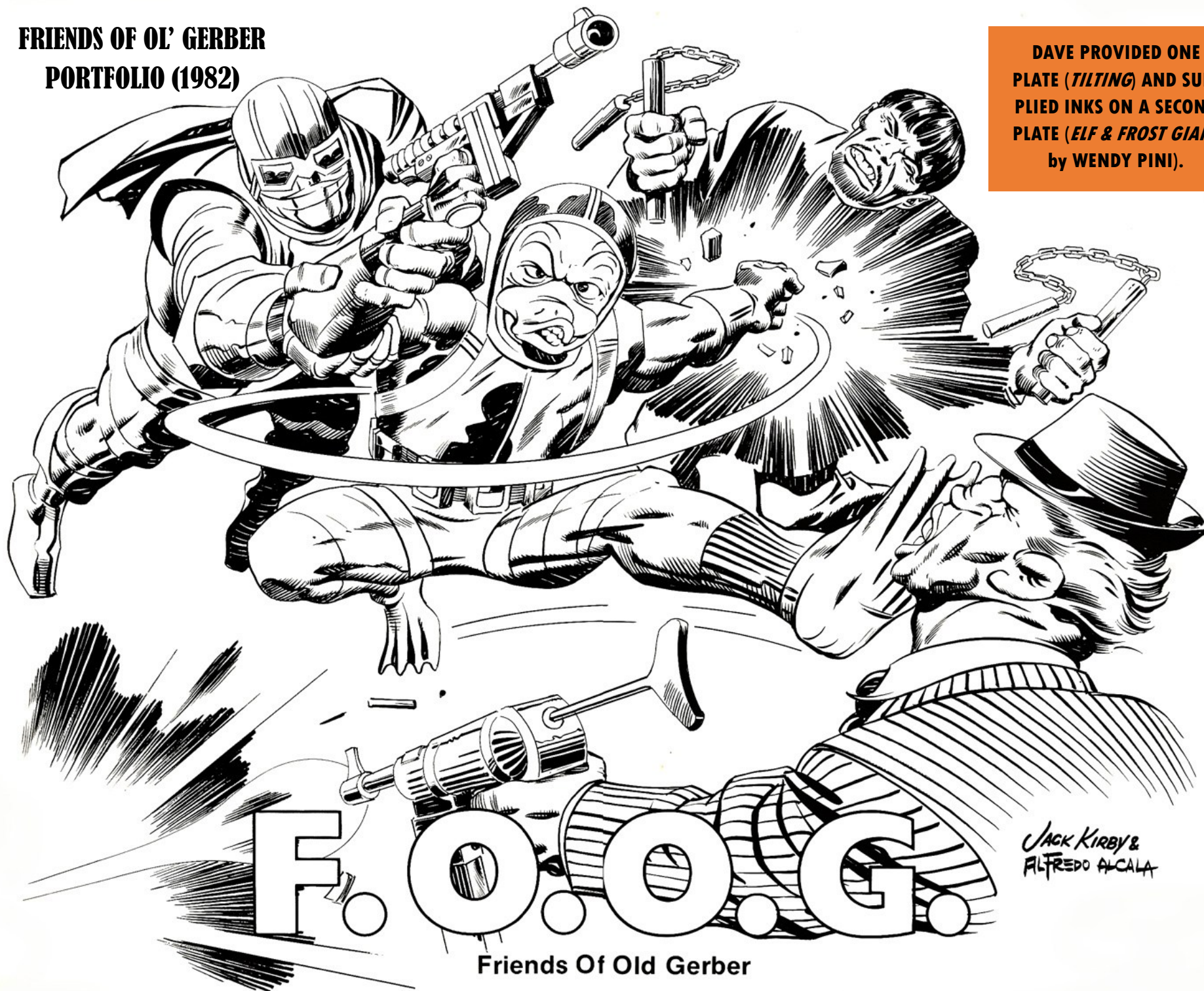






**FRIENDS OF OL' GERBER
PORTFOLIO (1982)**

DAVE PROVIDED ONE
PLATE (*TILTING*) AND SUP-
PLIED INKS ON A SECOND
PLATE (*ELF & FROST GIANT*
by WENDY PINI).



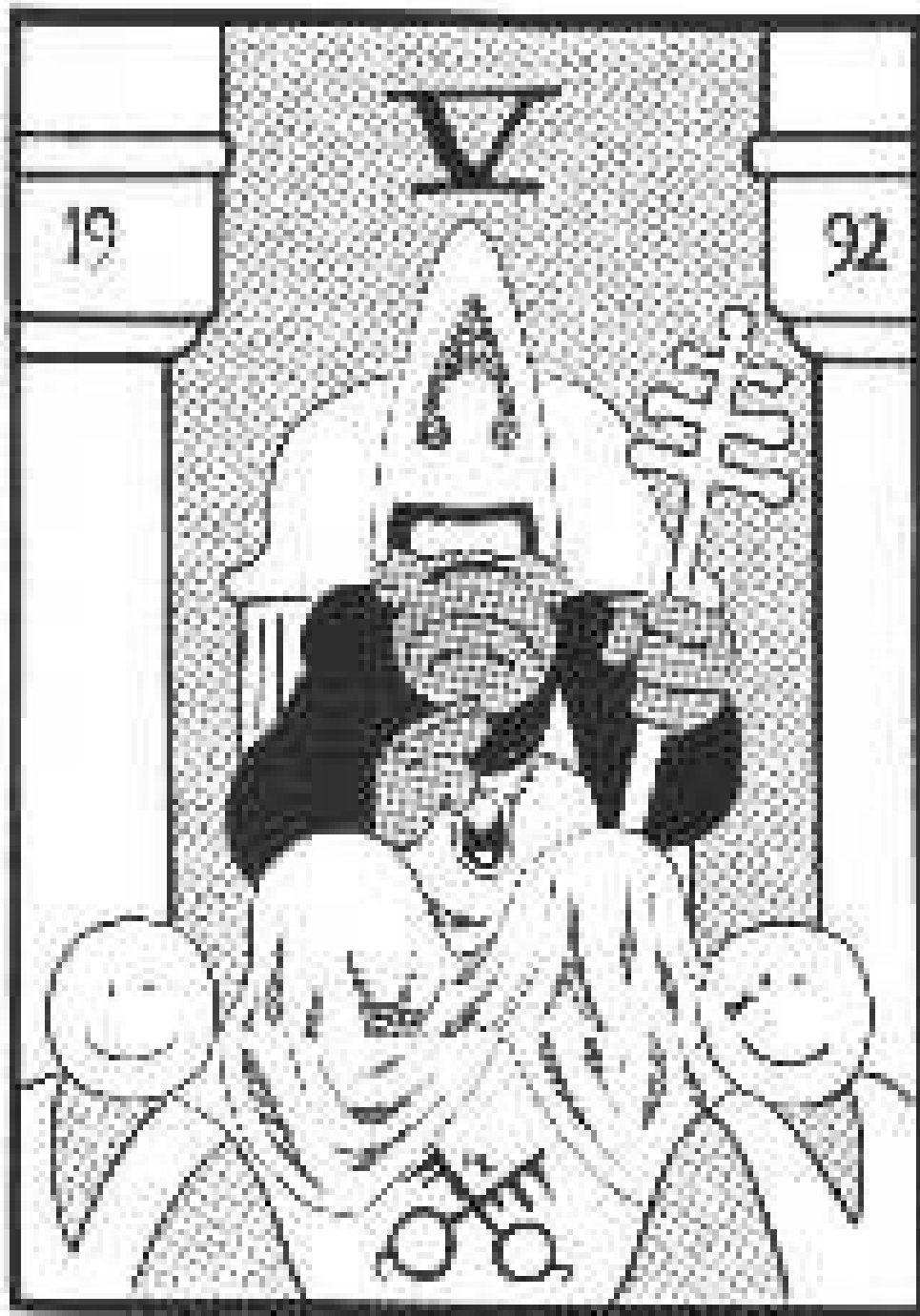
Friends Of Old Gerber





WENDY PINI
© 82
WPI





Page 115:

1980 FANDOM CALENDAR

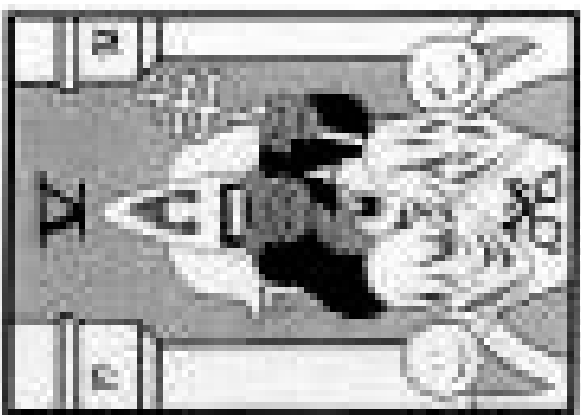
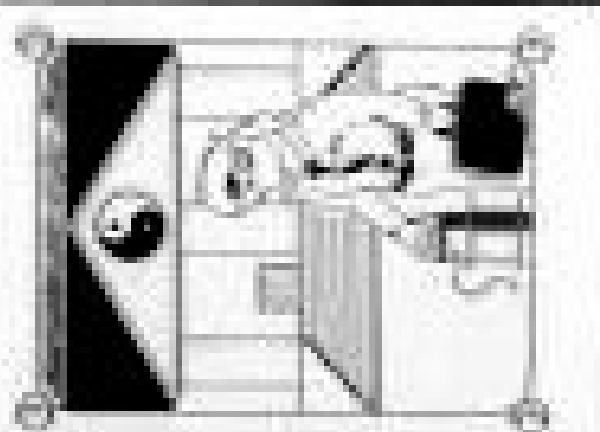
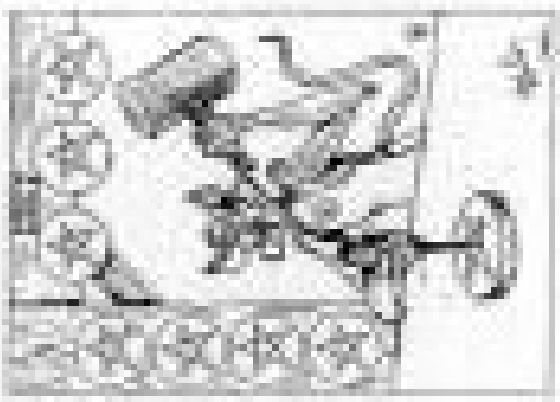
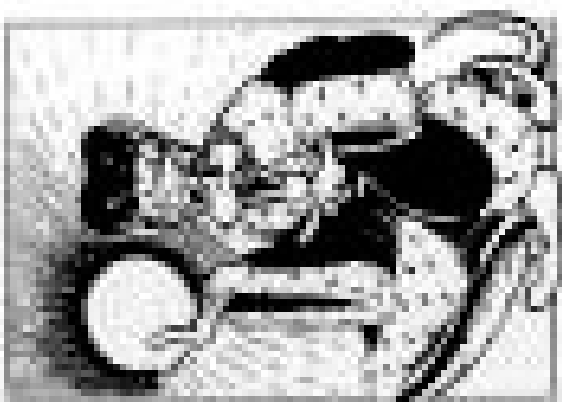
Page 116-117:

**KARDZ:
THE FUNNY ANIMAL
TAROT (1995)**

**Very little information available regarding
this set.**

Art by Dave Sim.

Please excuse the blurry photos.



POSTER GALLERY

LIKE NO OTHER COMIC





PRINTED IN CANADA



WHY DO I LET
YOU TALK ME
INTO THESE THINGS,
CEREBUNNY?

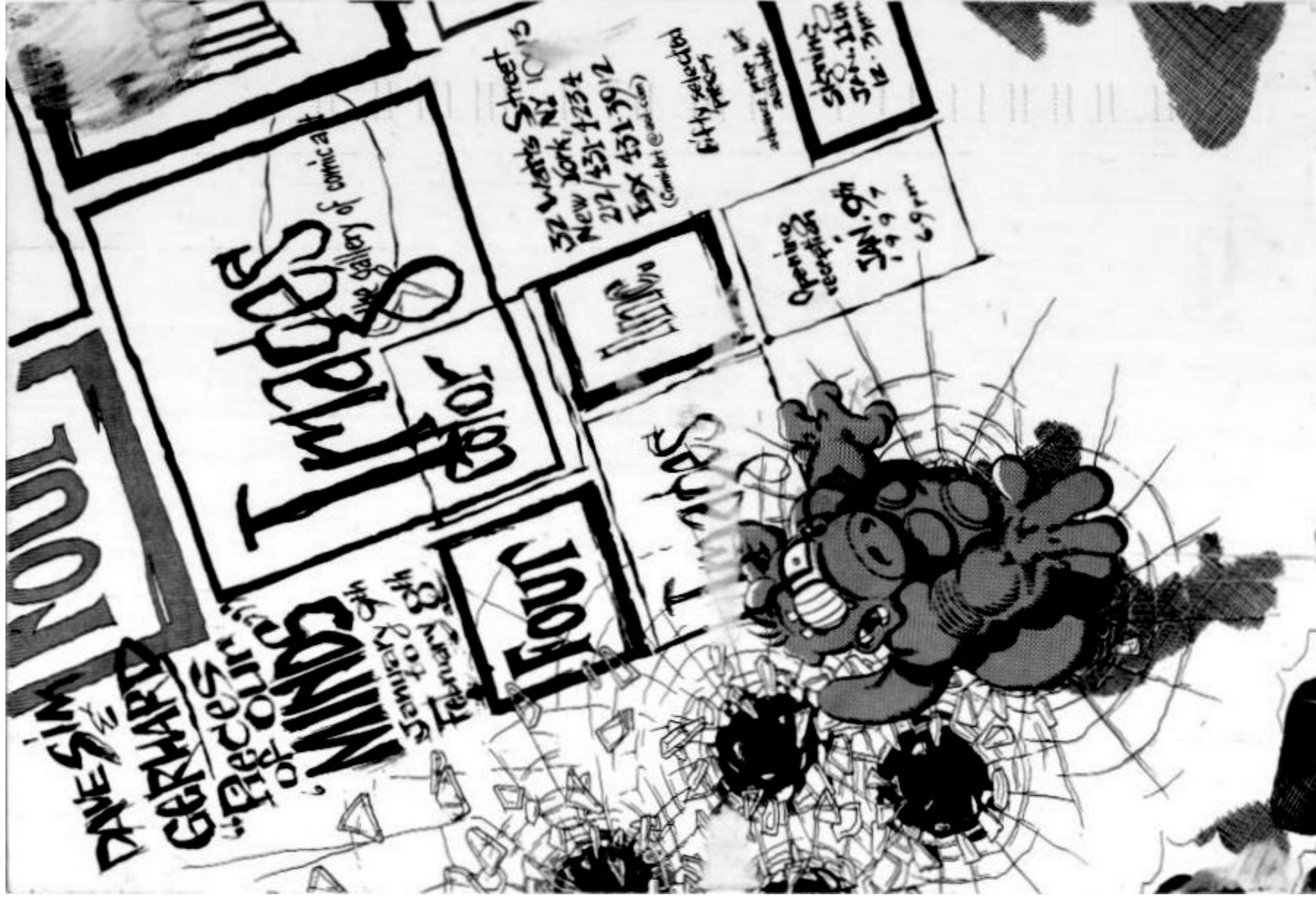
THIS JABBA THE HUTT
SLAVE-GIRL OUTFIT
ISN'T EVEN IN THE FIRST
FILM!

WELL-- IT'S
LIKE THIS
PRINCESS
...

GAH!
RIP!
WARDROBE
MALFUNCTION
AMIDSHIPS!

MAYDAY!
MAYDAY!

[Signature] 12/50



1977
it began
DECEMBER

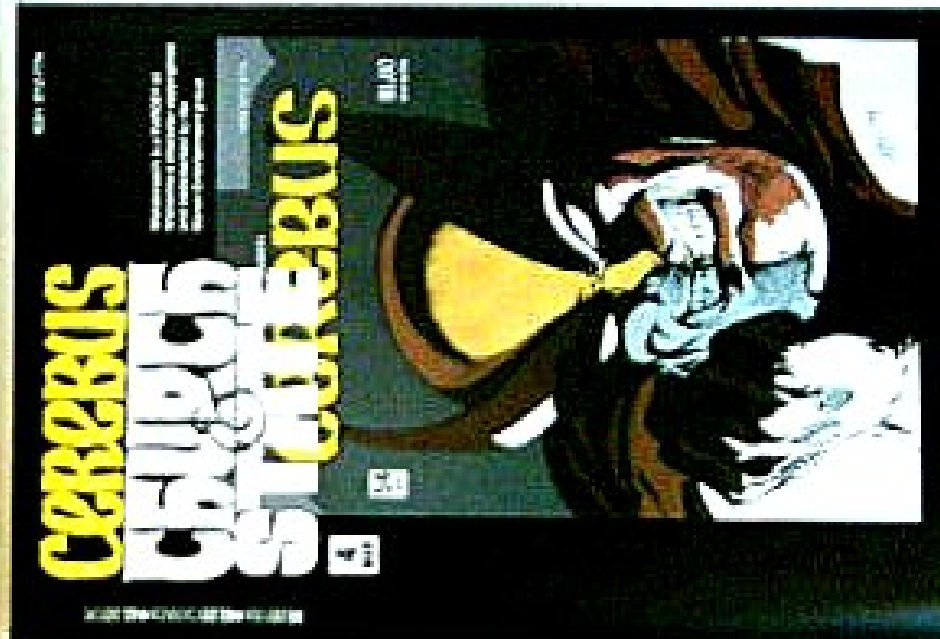
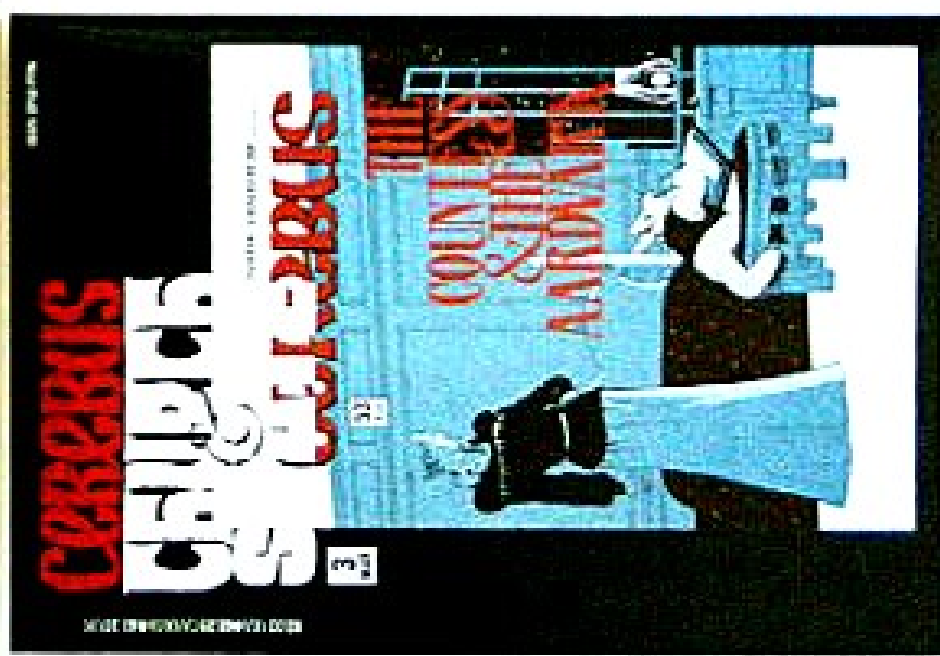
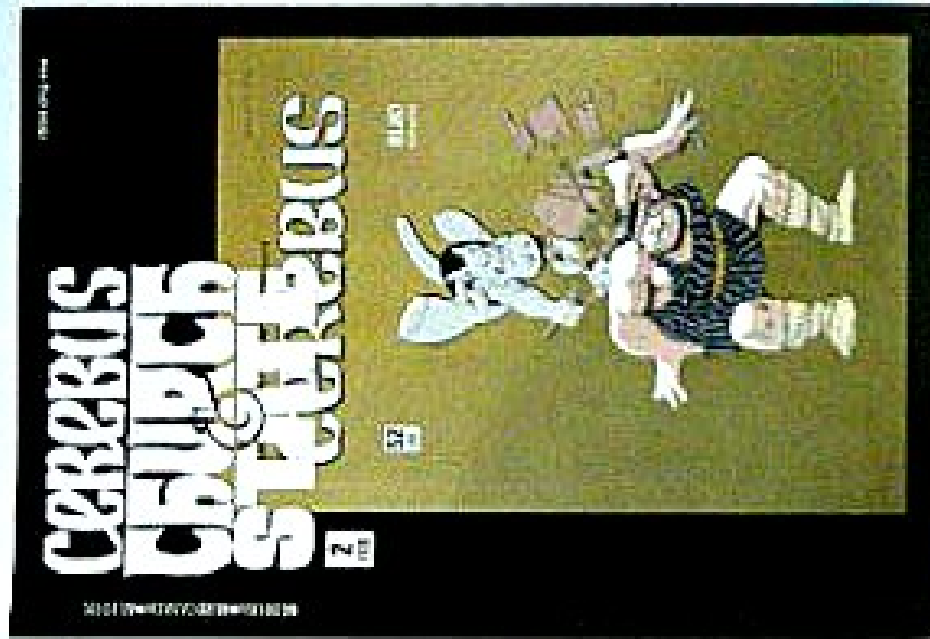
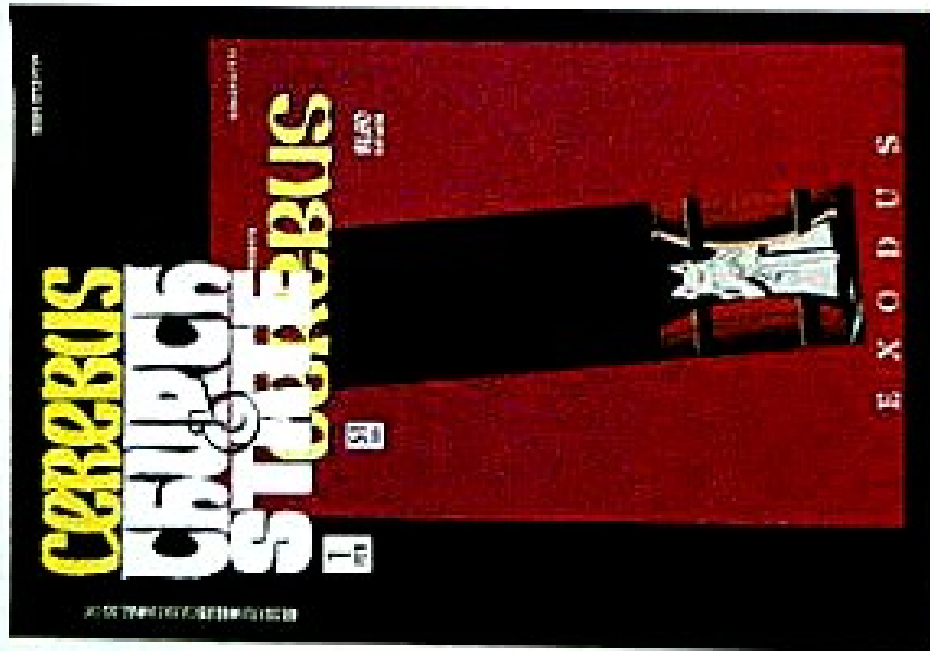
1988
it begins
again
DECEMBER

1999
don't wait
until
DECEMBER

NOW.



CEREBUS
bi-weekly



GERGUIS



HEROES CONVENTION

CHARLOTTE



Featuring:

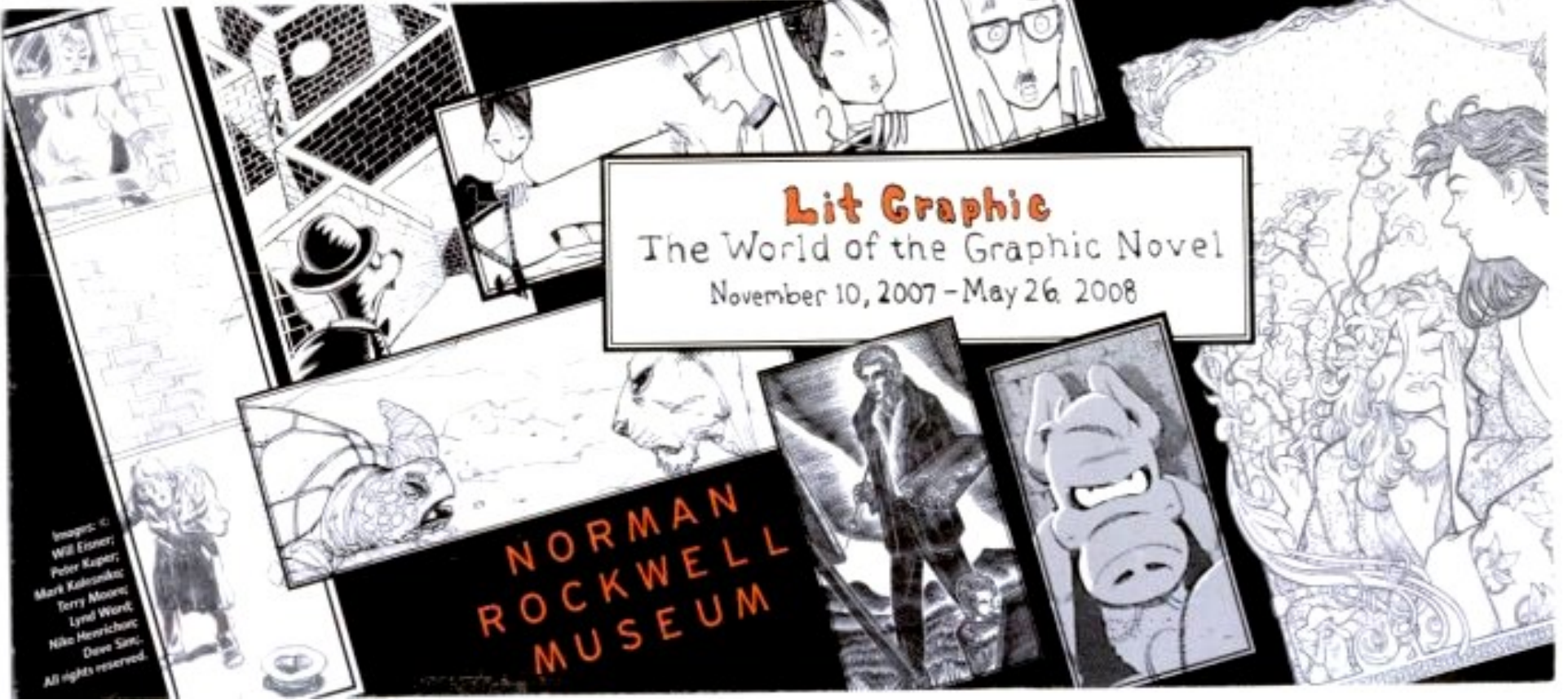
Mark Bagley • Richard Case
Bernard Chang • Steve Epting
Dick Giordano • Jackson Guice
Jon Hartz • Cully Hamner
Adam Hughes • Dave Johnson
Bob Layton • Scott Lobdell
Tom Lyle • Ralph Macchio
Mark Moretti • Fabian Nicieza
Jason Pearson • George Pérez
Joe Quesada • Jordan Raskin
Dave Sim • Brian Stelfreeze
Karl Story • Mike Weirigo

Chuck Wojtkiewicz

And Many More To Be Announced!

JUNE 11-13, 1993

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Lit Graphic

The World of the Graphic Novel

November 10, 2007 - May 26, 2008

NORMAN
ROCKWELL
MUSEUM

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Dave Sim;
All rights reserved.



CEREBUS

*Dressed
FOR
Success*

Jam '93

J.M. 93
PAVE SIM 93



I'LL ROAST YOUR ASS
AND FRY YOUR HOG
YOU FILTHY FETID
BONEHEAD DOG.

DIG DEEP!
IF HE'D BEEN
THE DOCK LIP
IN MY REAR
AND STILL
BE IN THIS
MESS...

HANDS
OFF,
FOOL!

PUPPETS...
I HATE 'EM

LET'S SEE IF
YOU CAN GRAB
YOUR HAM BACK

KRAK!

Keith Pollard
80

Wendy
© 90 Pini

INFER (OVER PAR TOO LONG A TIME) BY KARL KESEL
1-6-92

DAVE
ZIM
80

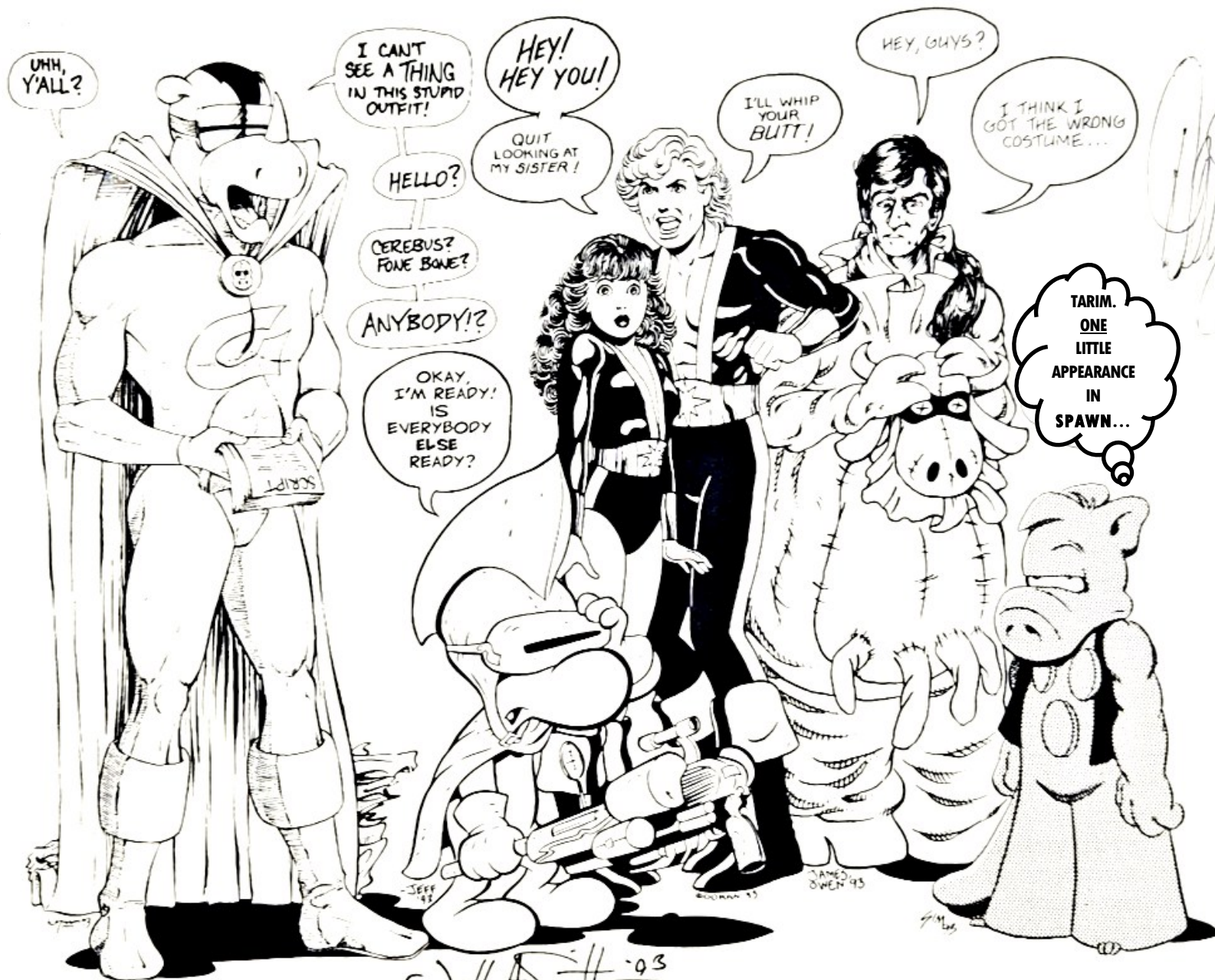
ANDERSON
81

STAN
86

MUGROM

HAMBICK

SKIBISSETTE



J. H. R. 93



Cerebus
mothers &
daughters

151
OCT
1991

THE THIRD QUARTER

Cerebus

20th
ANNIVERSARY



Cerebus
RICK
STORY

225
DEC
1997

CEREBUS ALBERTA BOUND

MINI-
TOUR
'93



CALGARY

APR 14 • WORDS AND PICTURES

2500 UNIVERSITY DRIVE NW
SUITE 110, McEWAN HALL 284-6597

APR 15 • BB'S SPORTS CARDS

2100 N. CHINOOK CENTER
6455 MACLEOD TRAIL ST. 640-1339

APR 16 • ANOTHER DIMENSION

304-10TH STREET NW 263-7078

EDMONTON

APR 17 • OUTLAND

9701 50TH STREET
(WESTVIEW PLAZA) 908-9108

APR 17 • WARP TWO COMICS & GAMES

12803 97TH STREET 478-7767

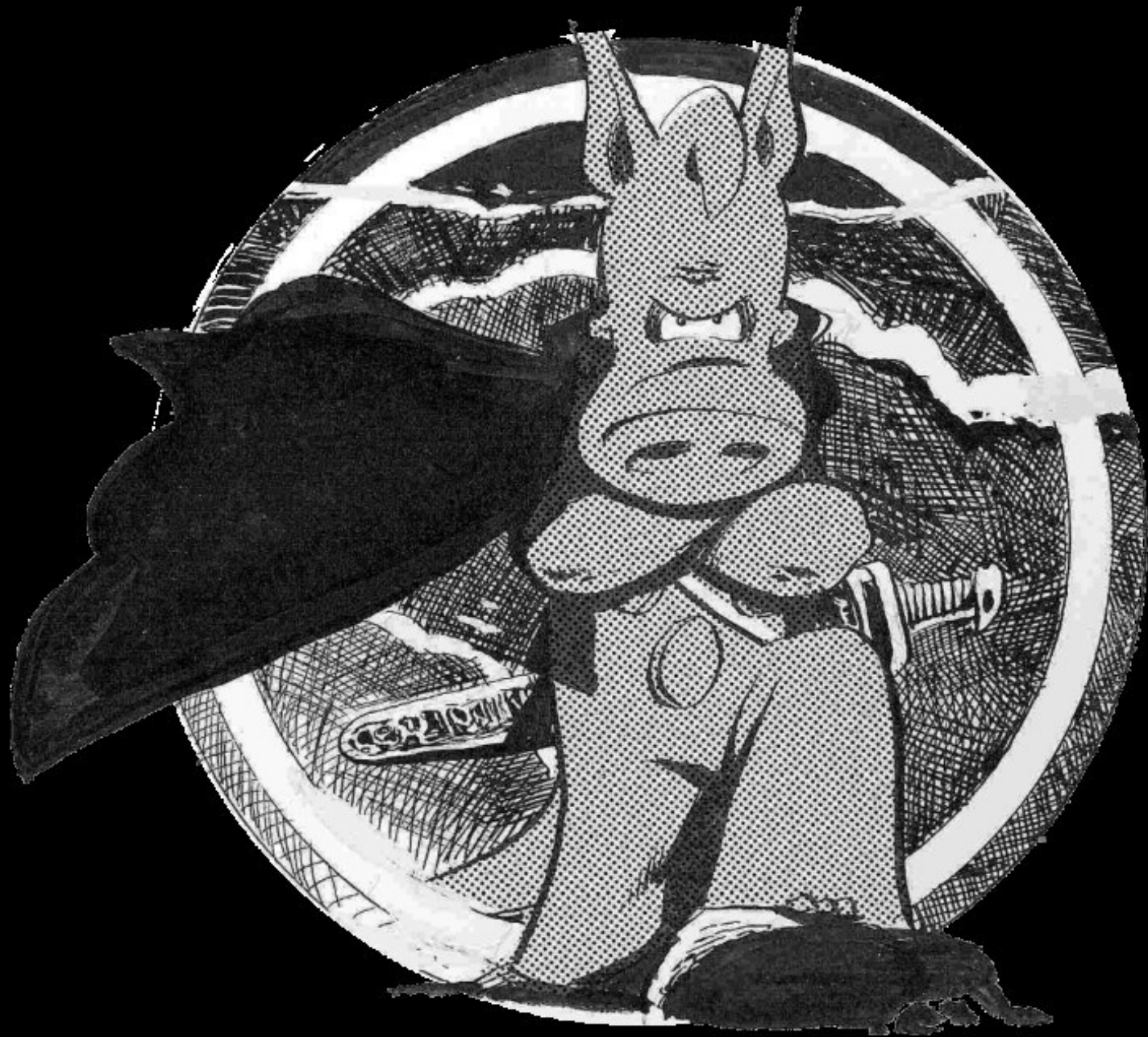
APR 18 • WARP ONE COMICS & GAMES

10322 81ST AVENUE 433-7119



BEST WISHES to MALCOLM thank for all your support for 10, these many years *DONE AND GERHARD*
16-11-05

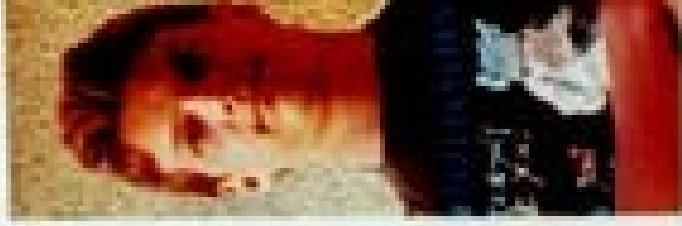




**CEREBUS
SOLD HERE!**



CEREBUS J.R. TOUR '86



1986-1987 - Cerebus the Donkey

1987-1988 - Cerebus the Donkey

1988-1989 - Cerebus the Donkey

1989-1990 - Cerebus the Donkey

1990-1991 - Cerebus the Donkey

1991-1992 - Cerebus the Donkey

1992-1993 - Cerebus the Donkey

1993-1994 - Cerebus the Donkey

1994-1995 - Cerebus the Donkey

1995-1996 - Cerebus the Donkey

1996-1997 - Cerebus the Donkey

1997-1998 - Cerebus the Donkey



DETUNED CON 04



PRINTED IN CANADA

DAVE SIM
HIGH
SOCIETY

DAVE SIM
HIGH
SOCIETY



NUMBER _____ of ONE HUNDRED



EX LIBRIS

EX LIBRIS

EX LIBRIS

DAVE SIM
HIGH
SOCIETY

—7—

*Cerebus
wee-wee's
in the
sink.
you know that?*

THE WORKMEN WILL
BE HERE TO PAPER
OVER IT IN A
WHILE.

YOU!...

YEAH!...
YOU!

WIPE THAT GRIN
OFF YOUR FACE...
OR CEREBUS WILL
DO IT FOR
YOU!



DAVE SIM
HIGH
SOCIETY

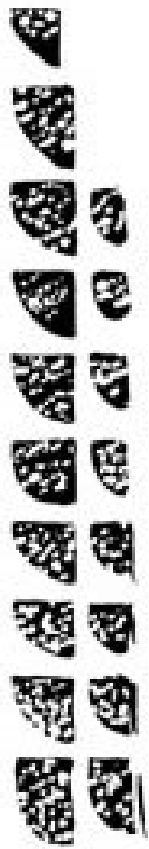


DAVE SIM
HIGH
SOCIETY





to DRUG
WITH EVERY MORTAL

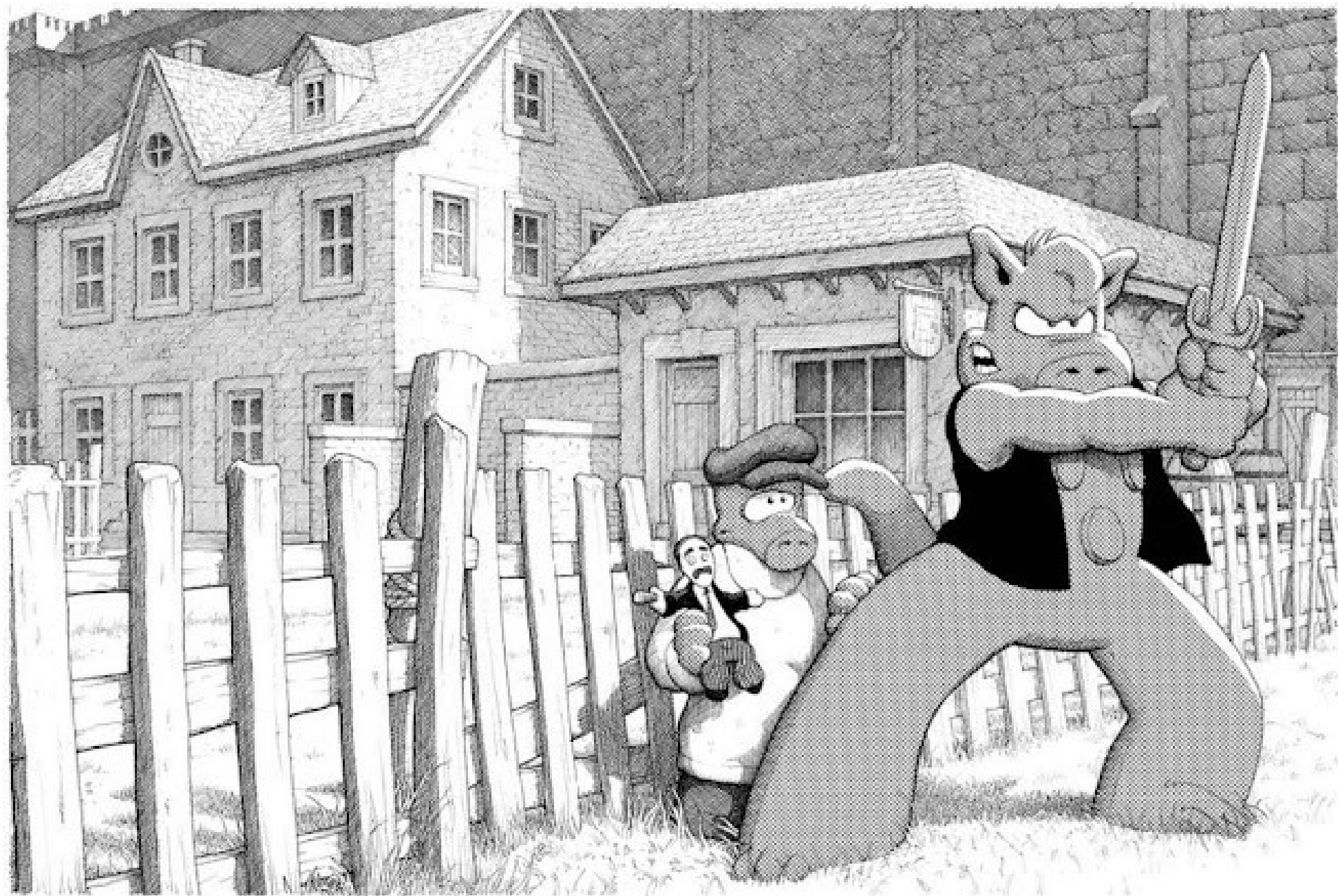


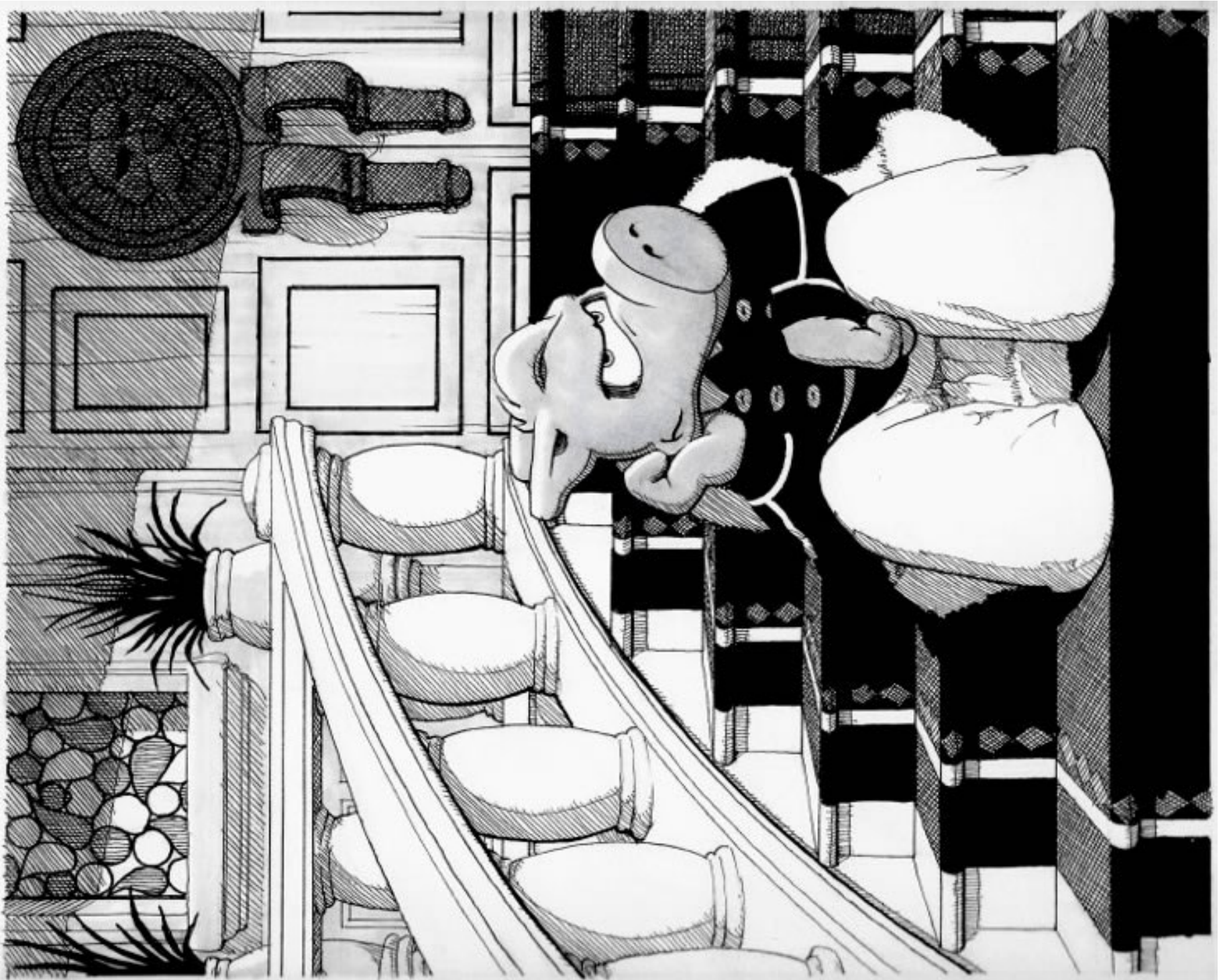




ASSORTED GALLERY OF GERHARD ARTWORK











AUSTIN 2015

GILBERT



FOR OFF WARE

GERHARD



AUSTIN 2015

GERHARD

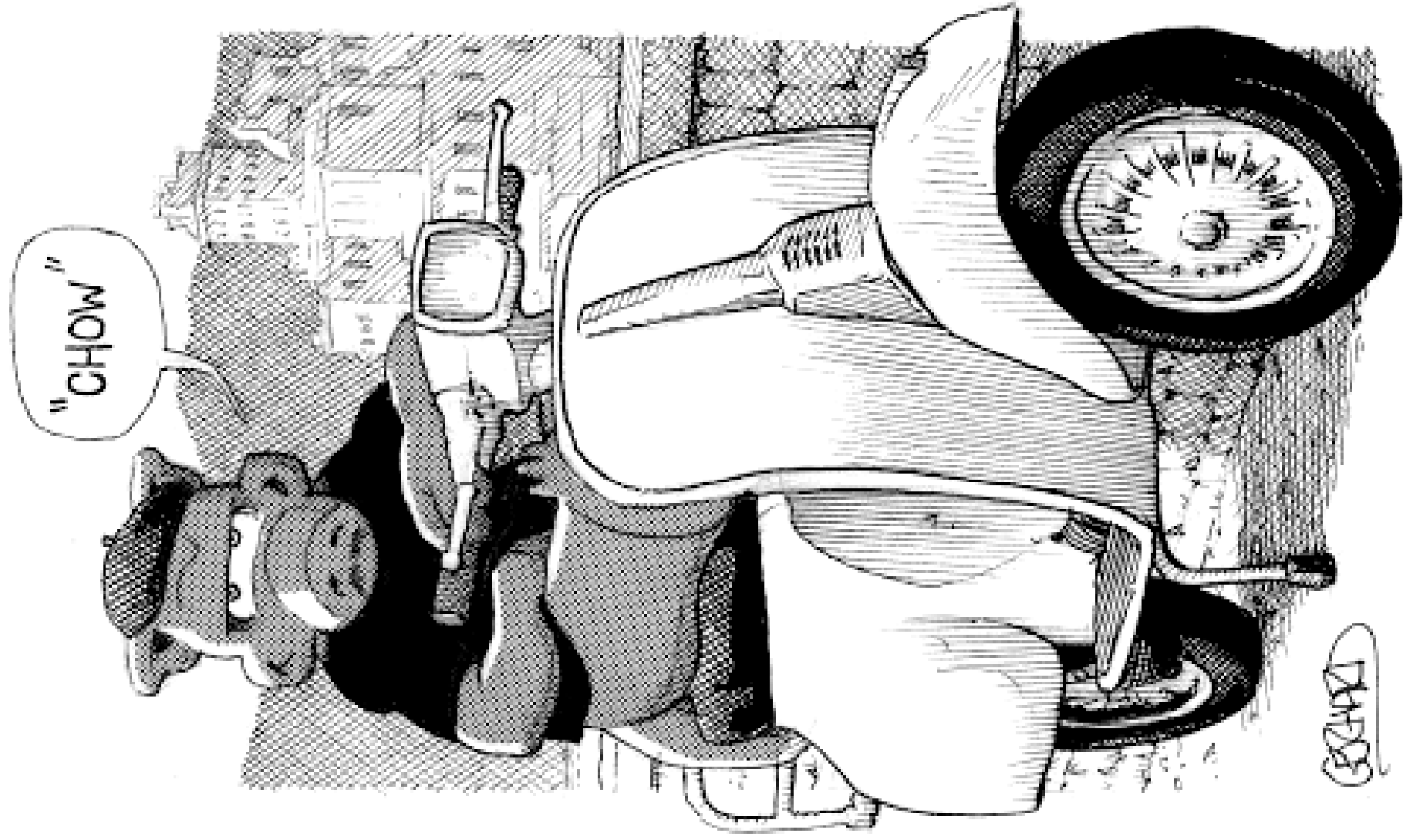


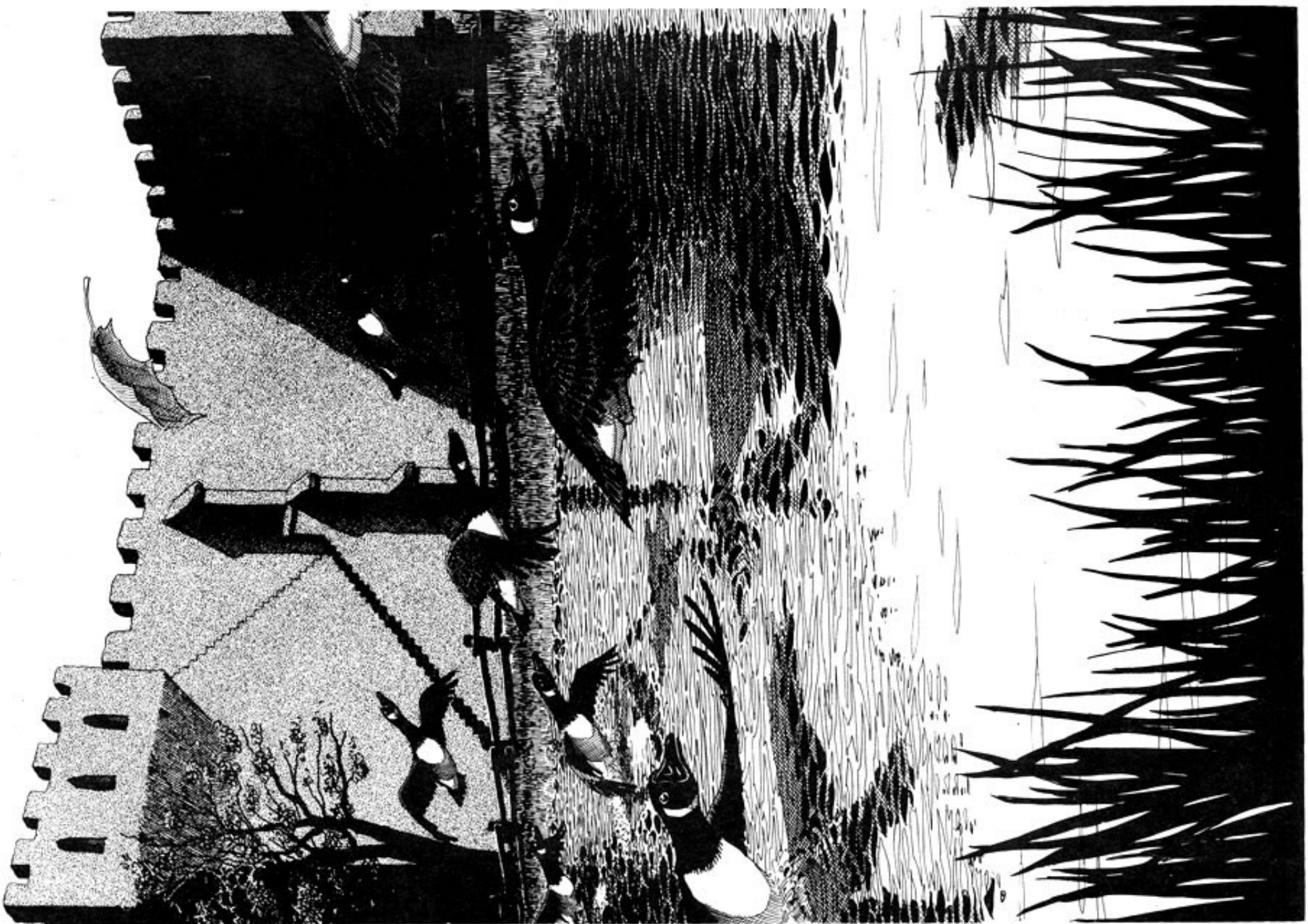
READ: "MINDS"

"IT'S REFRESHING"



ON EXHIBIT
JUNE 20th - AUGUST 18th







GETAWAY

ALSO AVAILABLE

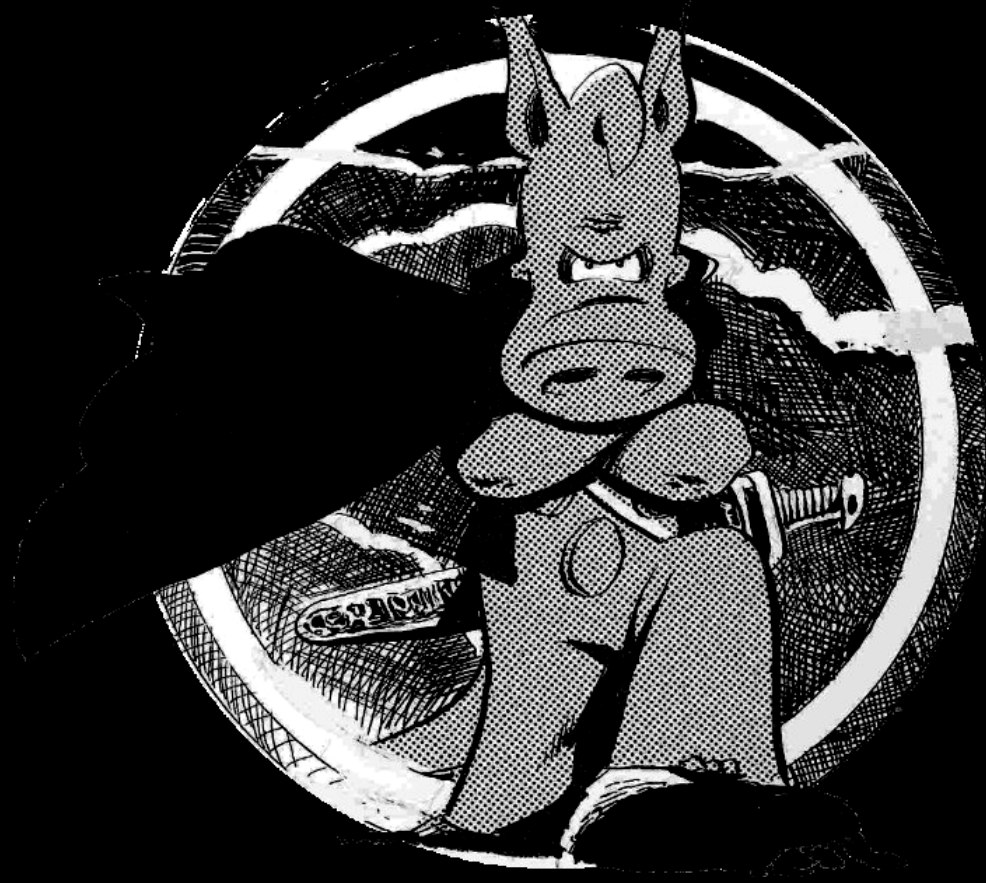
CEREBUS: MISSING PIECES
VOLUME ONE

Collecting all the covers, letter columns, backup stories and advertisements from the monthly *Cerebus* title that were excluded from the phonebook reprint collections.

Volume One contains the uncollected material from *Cerebus*
Issues 1-50 (December 1977-May 1983).

CEREBUS: MISCELLANY
VOLUME ONE

Collecting the crossovers, guest appearances, cameos
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VOLUME

1